ESCAPE FROM ALCATRAZ

THE SECRET LIVES OF MERMAIDS

BBC

HISTORY REVEALED

EVA BRAUN THE WOMAN WHO STOOD BY HITLER

YOUR ESSENTIAL GUIDE TO

WILLIAM SHAKESPEARE

How an 'upstart crow' became England's greatest playwright

THE ILLUMINATI SEPARATING FACT FROM FICTION

PLUS What if... the Romans had won the battle of Teutoburg Forest?

9 772632 693042 94
ISSUE 94 / MAY 2021 / £5.50

PT879 **RJM** MK IX

BLUEBIRD

LIMITED TO 334 PIECES

OWN A PIECE OF WORLD HISTORY

RECYCLED FROM A 1944 SPITFIRE AIRCRAFT

In the Spring of 1945, a Spitfire aircraft crashed on the Russian tundra during a Dogfight. Her incredible story is captivated in the RJM BLUEBIRD – limited to 334 pieces.

The RJM contains a piece of untreated aluminum cut directly from the Spitfire aircraft MK IX PT879 – showcasing the actual marks and dents of an aerodynamic marvel that helped change the course of history.

The RJM BLUEBIRD honors the design principles of the legendary Spitfire aircraft. In addition to this it features a blue sunburst dial and a blue woven strap as a tribute to the RAF pilots and their famous blue uniform.

REC | RECWATCHES.COM

RECOVER • **REC**YCLE • **REC**LAIM

REC Watches is a Danish watch brand founded in 2013. We give new life to classic icons recycling vehicles beyond repair into truly unique timepieces. Every single timepiece incorporates recycled parts from the salvaged icon.

WELCOME MAY 2021

A 19th-century painting imagines William Shakespeare reading to Queen Elizabeth I, who admired the playwright's work

William Shakespeare, the son of a glovemaker from Stratford-upon-Avon, is still widely regarded as one of the greatest writers in the English language, more than 400 years after his death. His works have entertained generations of readers and theatregoers, but **what do we know about the man holding the quill?** In this month's essential guide, we've teamed up with Paul Edmondson from the Shakespeare Birthplace Trust to solve some of the enduring mysteries that surround the famous playwright. Did he really abandon his family for fame and fortune in London? **Why did he leave Anne Hathaway his 'second-best bed'?** How did he set about writing his plays? Discover the answers from page 26.

Elsewhere, 70 years after it opened its doors to the public, we take a look back at the Festival of Britain – the five-month celebration of British art, architecture, science and industry designed to lift the nation's spirits after World War II (*page 65*).

We also explore how history might have been different **had the Romans won the battle of Teutoburg Forest** in AD 9 (*page 70*); discover how a group of inmates planned a daring escape from Alcatraz Federal Penitentiary in 1946 (*page 16*); **examine the complicated relationship between Eva Braun and Adolf Hitler** (*page 62*); and look at the mysterious history of mermaids – from sightings by Christopher Columbus in 1493, to the mummified Fiji Mermaid exhibited in the 19th century (*page 58*).

Plus, we answer some intriguing historical questions, such as why is the Golden Gate Bridge red? And **what was an ornamental hermit?** Find out on page 73.

Until next month, stay safe.

Charlotte Hodgman
Editor

THIS MONTH'S BIG NUMBERS

1,640
The total number of times that the word 'love' is mentioned in Shakespeare's plays

14
The number of years that Nazi leader Adolf Hitler and lover Eva Braun maintained a relationship

0
The number of lives the *Daily Mail* claimed had been lost on the *Titanic* in its edition dated 16 April 1912

GET INVOLVED

FIND US ONLINE
Visit our online home, ***historyextra.com***, for a wealth of exciting content on British and world history, as well as an extensive archive of magazine content from *BBC History Revealed* and our sister publication *BBC History Magazine*.

HISTORY EXTRA PODCAST
Download episodes for free from iTunes and other providers, or via *historyextra.com/podcast*

CONTACT US
facebook.com/HistoryExtra
twitter.com/HistoryExtra
@HistoryExtra

EMAIL US: *haveyoursay@historyrevealed.com*
OR POST: Have Your Say, *BBC History Revealed*, Immediate Media, Eagle House, Colston Avenue, Bristol, BS1 4ST
EDITORIAL ENQUIRIES: 0117 927 9009

SUBSCRIPTION ENQUIRIES:
PHONE: 03330 162 116
EMAIL: via *www.buysubscriptions.com/contactus*
POST: *BBC History Revealed*, PO Box 3320, 3 Queensbridge, Northampton, NN4 7BF
OVERSEAS: In the US/Canada you can contact us at: Immediate Media, 2900 Veterans Hwy, Bristol PA, 19007, USA
immediatemedia@buysubscriptions.com
Toll-free 855-827-8639

GET YOUR DIGITAL COPY
Digital versions of *BBC History Revealed* are available for iOS, Kindle Fire, PC and Mac. Visit iTunes, Amazon or *zinio.com* to find out more.

USPS Identification Statement
BBC History Revealed (ISSN 2632-6930) (USPS 022-450) May 2021 is published 13 times a year (monthly, with a Christmas issue in December) by Immediate Media Bristol, LTD, Eagle House, Colston Avenue, Bristol, BS1 4ST, UK. Distributed in the US by NPS Media Group, 2 Corporate Drive, Suite 945, Shelton, CT 06484. Periodicals postage paid at Shelton, CT and additional mailing offices. Postmaster: Send address changes to BBC History Revealed, PO Box 2015, Langhorne, PA, 19047.

ON THE COVER - MAIN IMAGE: WILLIAM SHAKESPEARE. BOTTOM ROW (L-R) - SHAKESPEARE READING TO ELIZABETH I AND HER LADIES, THE GLOBE THEATRE, IRA ALDRIDGE AS OTHELLO, LAURENCE OLIVIER AS HAMLET - GETTY X 8, ALAMY X2. THIS PAGE: GETTY X1, JENI NOTT X1

CONTENTS MAY 2021

YOUR ESSENTIAL GUIDE TO

WILLIAM SHAKESPEARE

28 Early years and family life
Inside the playwright's relatively humble upbringing in Stratford-upon-Avon

32 From parchment to performance
How Shakespeare crafted his masterpieces

34 The Shakespearean stage
What was it like to tread the boards in Elizabethan times?

38 Creative milestones
A timeline of selected 'highlights' from Shakespeare's career

39 Secrets of the sonnets
What Shakespeare's sonnets reveal about his desires

42 Eight places that shaped Shakespeare
A trip to the most important locations in his life

46 Fact, fiction, or somewhere in between?
We explore the plausibility behind 13 common statements made about the playwright

52 Shakespeare and women
What can we learn from Shakespeare's female characters?

53 Shakespeare and religion
A look at the biblical inspiration behind his work

54 The wisdom of Shakespeare
We unlock the meaning behind five memorable quotes from Shakespeare's plays

56 Shakespeare through the ages
Assessing the playwright's enduring legacy today

▲ Visit the places in Stratford-upon-Avon that shaped Shakespeare's life and career

FEATURES

58 The history of mermaids
Discover how fantastical stories of fish-tailed creatures came to capture the popular imagination – from 15th-century Haiti to Hollywood

62 Spotlight on... Eva Braun
Inside the life of the woman who stood by Adolf Hitler's side

65 In pictures: the Festival of Britain
Take a stroll around London's South Bank in 1951, when thousands of Britons flocked to an exhibition celebrating the nation's achievements

70 What if... the Romans had won at Teutoburg?

▲ Why were our ancestors so fixated by mermaids?

▲ How Eva Braun came to be the Führer's secret lover

GETTY IMAGES X5, ALAMY X5, CC-BY-NC-ND IMAGE X2 COURTESY OF THE SHAKESPEARE BIRTHPLACE TRUST

34

◀ From the Rose to the Globe, discover how theatres operated in Shakespeare's day – and the snacks that audiences enjoyed

32

▲ Getting to grips with the playwright's creative process

▼ Not everything you know about Shakespeare is true

28

▲ Meet Shakespeare's close family and friends

46

▲ Why Shakespearean women still defy convention

52

65

▲ Revisiting the sights and sounds of the Festival of Britain, 70 years on

70

▲ In reality, the Romans' 'greatest defeat' may not have been so seismic

EVERY MONTH

6 Snapshots
An elephant turns up in Chelsea, and more

12 What We've Learned This Month
Scientists 'open' a sealed letter, new revelations about Pompeii, and much more

14 My Life In History
Lisa Westcott Wilkins, archaeologist and co-founder of DigVentures

16 This Month In... 1946
Armed convicts attempt to break out of Alcatraz Federal Penitentiary

21 In A Nutshell
The shadowy origins of the Illuminati

73 Ask the Experts
How did a flower clock work? What was an 'ornamental hermit'? These and more historical questions answered

79 TV, Film & Radio
This month's history entertainment

82 What's On
Our pick of upcoming exhibitions and talks

84 Books & Podcasts
The latest historical releases and podcasts

86 Historical Fiction
Edward Rutherfurd shares an extract from his latest book, *China: An Epic Novel*

87 Prize Crossword

88 Letters

89 Next Issue

90 Photo Finish

24

LIKE IT? SUBSCRIBE!
GET 6 ISSUES FOR JUST £9.99

SNAPSHOTS

1917 SURROUNDED BY CHAOS

A young girl holds on to her beloved doll while surrounded by evidence of war in Reims, France. The city suffered greatly during World War I, with German shelling destroying much of its medieval heritage, and causing serious damage to the world-famous Gothic cathedral. Notre-Dame de Reims had been the traditional coronation site for kings of France since the 13th century, but heavy shelling blew out its windows and the entire roof went up in flames. In recognition of the damage inflicted upon Reims during the conflict, the cathedral was chosen as the venue for a mass of reconciliation between France and Germany in 1962.

ALAMY

SNAPSHOTS

1932
FREEWHEELING

Charles Purves demonstrates a contraption known as the ‘Dynasphere’ on the beach in Weston-super-Mare, Somerset. Invented by his father, engineer John Archibald Purves, the electrically driven monowheel was capable of speeds of up to 30mph and inspired by a drawing by Renaissance polymath Leonardo da Vinci. Unfortunately, the “high-speed vehicle of the future” didn’t catch on. The driver had to lean out of the wheel to steer, hoping they wouldn’t tip out, and there was also a danger of spinning around the device while it was accelerating – much like a hamster in a wheel!

GETTY IMAGES

DAILY MIRROR ELEPHANT
"BABY JUMBO"

SNAPSHOTS

1912 TULIPS AND TRUNKS

The *Daily Mirror* elephant makes a surprise appearance at the Royal International Horticultural Exhibition on 23 May. The baby animal was one of two elephants the newspaper had bought for promotional purposes and to raise money for charities. The event, held in the grounds of the Royal Hospital Chelsea, was so successful that the first-ever Chelsea Flower Show – then known as the Great Spring Show – was held there the following year. The show has run every year since 1913, apart from gaps during the world wars and in 2020 due to the Covid-19 pandemic.

GETTY IMAGES

THINGS WE LEARNED THIS MONTH...

RECENT HISTORY HEADLINES THAT CAUGHT OUR EYE

LOCKED LETTER 'UNSEALED' BY SCIENCE

Hailed as a momentous breakthrough in the analysis of historic documents, researchers have been able to read a letter without opening it. The 'virtual unfolding' was achieved using X ray scans, which were then formed into a 3D image. The letter, from 1697, was sealed using letterlocking where the letter is folded to become its own envelope and keep its contents private. Using computer flattening algorithms, the researchers virtually unfolded the missive. This is the first time a letter from Renaissance Europe has been read without breaking the seal and could lead to more discoveries in the thousands of unopened documents in various archives.

MAIN: **The unopened letter was sent from a French merchant to a cousin in The Hague**

ABOVE: **The view inside the 1697 letter**

LEFT: **A computer-generated unfolding sequence of a sealed letter**

UNLOCKING HISTORY RESEARCH GROUP ARCHIVE X3, GETTY IMAGES X2, ALAMY X1, GARY BANKHEAD X1, KEITH COCKERILL X1, GALLOWAY GLENS X1

SCOTLAND'S MESOLITHIC HISTORY REVEALED BY A NUTSHELL

A community archaeology project has unearthed the story of how Mesolithic people lived 10,000 years ago near Castle Douglas in Dumfries and Galloway. A 10 day dig by Can You Dig It at the Threave Estate unearthed finds including a burnt hazelnut shell dating to around 8400 BC pointing to human activity during the Mesolithic period. It has been suggested that the people who burnt the nutshell could have been among the first to repopulate Scotland after it was covered in glaciers and ice sheets in around 10,900 BC.

ROMAN PORT FOUND?

Newly discovered stone anchors (*left and above*) in the River Wear could point to a previously unknown Roman port the find is suspected to be a wharf or bridge where vessels unloaded. Along with the anchors, Roman coins, tools and a model boat were also found at the site in North Hylton, Sunderland. A dam has been known to have existed in the area since the Victorian period, but if this was once the location of a small Roman port, it would be only the second to have been discovered in Britain.

BAYEUX TAPESTRY'S TRIP TO UK IN DOUBT

Doubt has arisen over the loaning of the Bayeux Tapestry (*right*) to Britain. In 2018, French president Emmanuel Macron announced that the tapestry depicting the 1066 battle of Hastings would be loaned to Britain for the first time in more than 900 years. However, the mayor of Bayeux has now suggested that the tapestry won't come to Britain until at least late 2024, and only after a significant restoration, calculated to take at least 18 months.

Listen to an exclusive History Extra podcast series about the famous embroidery at *bit.ly/TapestryPod94*

1450 BC

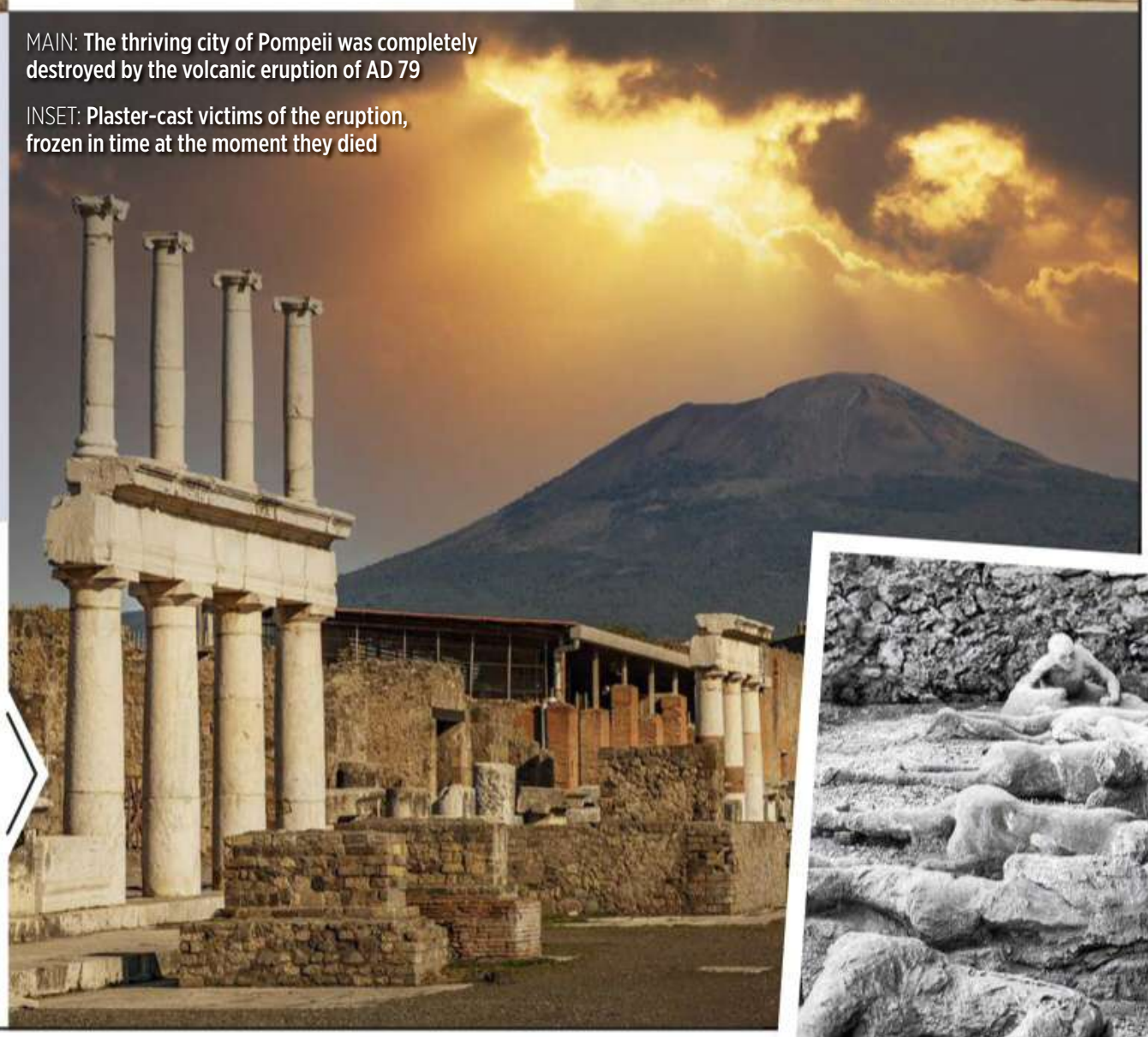
The believed date of the oldest-known guide to the ancient Egyptian art of mummification, recently found on a medical papyrus

ASH, NOT LAVA, KILLED THOSE AT POMPEII

New research into the AD 79 eruption of Mount Vesuvius has concluded that the victims living in Pompeii would have been killed by asphyxiation within 15 minutes. An estimated 2,000 people were killed in the ancient Roman city, when a cloud of ash rained down from the volcano. The study, by the Department of Earth and Geo environmental Sciences of the University of Bari in Italy, states that it was the ash and gas rather than lava that claimed lives. The inhabitants would not have been able to escape the deadly cloud, which would have been more than 100°C in temperature.

MAIN: **The thriving city of Pompeii was completely destroyed by the volcanic eruption of AD 79**

INSET: **Plaster-cast victims of the eruption, frozen in time at the moment they died**



"We have simply got to come to terms with what archaeology tells us about the diversity of the human experience"

ABOVE: An excavation of the medieval monastery of Lindisfarne – DigVentures has been working here since 2016. The site has yielded evidence of monastic life as well as Anglo-Saxon coins, jewellery and burials

LEFT: DigVentures offers excavation livestreams and online courses

FAR LEFT: Lisa during a dig at ancient burial mounds in Lancashire

DIGVENTURES X4

Archaeologist and co-founder of DigVentures

Lisa Westcott Wilkins

HOW DID YOU GET INTO ARCHAEOLOGY?

I've had a non traditional route into the field, having studied corporate communications as an undergrad in the US and then starting a career working in finance in New York City. I realised pretty quickly that it wasn't right for me.

Archaeology has always fascinated me, so I decided to make a career change by pursuing a master's degree at the UCL Institute of Archaeology. I knew that I didn't want to go into academia, so I was really just hoping there would be a place for me somewhere in the sector with my combined professional skills and education. Eventually, my specific interests and background outside of archaeology is what led me to co found DigVentures; I still think it's really important that there are people like me in the profession who have spent time doing other things.

COULD YOU BRIEFLY OUTLINE WHAT DIGVENTURES IS AND WHAT INSPIRED YOU TO FOUND IT?

DigVentures is a platform that enables civic participation in archaeology and heritage projects. We launched in 2012, and have really pioneered the use of crowdfunding, crowdsourcing and digital methods to increase access and opportunities for people to purposefully participate in archaeological research. I can remember the moment in 2011 when it all came to life we had been reading an article about how 10 per cent of all the films at Sundance that year had been funded on Kickstarter, and I suddenly realised how amazing crowdfunding would be for archaeology.

We knew how many people were fascinated with archaeology, and how crowdfunding would make it possible for them to do so much more than just passively watch it on television or read about it, so we put a project together at Flag Fen [a Bronze Age site near Peterborough, England] and launched it as a massive experiment in public participation. We've been lucky enough since then to build the most amazing, fascinating, inspiring community of people around the world who all support the work that we do.

WHAT HAS BEEN YOUR FAVOURITE PROJECT TO BE INVOLVED IN SO FAR?

I don't have a favourite! They are all so different and cool in their own special ways. Because we work so closely with local communities, plus with diverse worldwide digital communities, the feedback we get is quite culturally varied and also very immediate. We're very active on social media, and the inboxes are full every day, believe me! We definitely have a close, conversational relationship with our crowd. I love that aspect of how we work and it's what I look forward to when I think about it, rather than a specific site or project. We do have something big coming up soon, though, which I can't talk about yet – but I'm very excited about it!

WHAT WOULD YOU MOST LIKE TO DISCOVER IN THE FUTURE?

We're working on a palaeolithic site in the UK where there's possible evidence of hominins and megafauna co existing during an interglacial period when there's not previously been any secure material recovered. We're working in undisturbed sediments, so if we do find what we're looking for, it's going to be super important. It will enable us to tell a very powerful story about how humans in the past responded to radical climate change. I'd really love to have the opportunity to tell that story based on evidence from our excavation.

WHAT, IN YOUR OPINION, IS THE IMPORTANCE IN DISCOVERING REMAINS AND WHAT THEY CAN TELL US OF THE PAST?

We have simply got to come to terms with what archaeology tells us about the diversity of the human experience. There's no such thing as 'alternative history'. There's just the choices people make about what they are comfortable believing, which are formed around how history is or isn't interpreted.

All of the big things we're struggling with right now racism, sexism, political extremism have shown up in various forms in the archaeological record, since the beginning of human society. Examining the past and accepting what it has to say about life in the present could actually help us all move forward with a lot more understanding and a lot less anger. Our job as archaeologists is to present the evidence comprehensively enough that the story can't be so easily co-opted and used for exclusion.

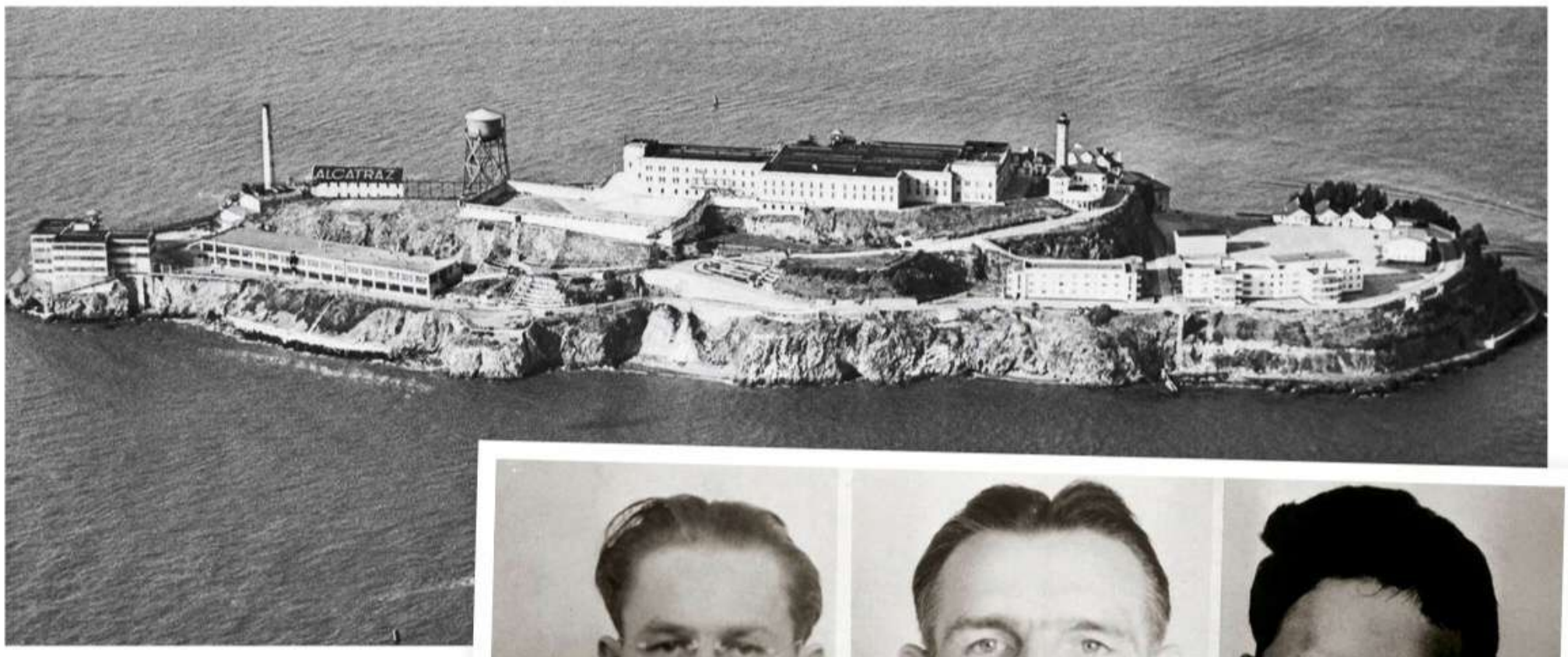
HOW CAN PEOPLE GET INVOLVED WITH DIGVENTURES?

There's so many ways for people to join us, starting with online through to rolling your sleeves up and joining us in the trenches. We've got an exciting few months planned in 2021, with new online archaeology courses, new digs, and even our first documentary series coming out. It's going to be busy!

LISA WESTCOTT WILKINS is the co-founder of DigVentures – a social enterprise that crowdfunds archaeological excavations. Lisa also spent several years as editor of *Current Archaeology*. More about DigVentures can be found at *digventures.com*

The battle of Alcatraz

Words: Emma Slattery Williams



ABOVE (L–R): **Marvin Hubbard, Bernard Coy and Clarence Carnes were the ringleaders of the attempted escape**

TOP: **Perched on an island buffeted by strong currents in San Francisco Bay, Alcatraz was thought to be inescapable**

GETTY IMAGES X4

Alcatraz Federal Penitentiary sits on its own island in San Francisco Bay, off the coast of California. A maximum-security penitentiary that operated as a civilian prison between 1934 and 1963, it became notorious for housing high-profile prisoners such as American gangster Al Capone and convicted murderer Robert Stroud. Its island location, combined with the cold water and strong currents of the San Francisco Bay, meant that it was widely believed to be impossible to escape from. The more than a mile swim was no easy task, let alone for unfit prisoners.

Prisoner Bernard Coy planned the 1946 escape – he had arrived in Alcatraz in 1938 after being sentenced to 25 years for a bank robbery. He was joined in the attempt by fellow prisoners Marvin Hubbard, Joseph Cretzer, Sam Shockley, Miran Thompson and Clarence Carnes, the latter holding the dubious title of Alcatraz's youngest prisoner, convicted at 18 and serving a 99-year-sentence for kidnapping and a life sentence for murder. Joseph Cretzer was a member of the Cretzer-Kyle gang, a criminal group that carried out bank robberies along the West Coast of the US. Sentenced for murder, Cretzer had escaped his first prison before being recaptured and sent to Alcatraz. He and three others had already attempted to break out from Alcatraz in 1941, an act that had landed him in the high security unit, D Block, for five years.

Coy – who served as a cell-house orderly, a job that allowed him more freedom to move around the prison's main cellblock – first came up with his escape plan after watching the guards, noting weaknesses in their routine and the prison's security. He spotted that the gun gallery was only protected by bars, without any mesh or additional obstacles in front of it. The guards had a regular routine, so it was easy to observe when the gallery would not be watched. Coy began deliberately losing weight so that he could squeeze through the bars.

THE MOMENT ARRIVES

At around 1.30pm on 2 May, Hubbard set about distracting prison guard Bill Miller, allowing Coy to attack him from behind. Coy and Hubbard beat Miller unconscious and stole his keys. After springing Carnes, Thompson and Cretzer from their cells, Coy used pliers and pipes to spread the bars of the gun gallery until they were wide enough for him to squeeze through. He'd also covered himself in axle grease to make the escape easier.

By now, the armed gun gallery guard had returned, and he was strangled ▶

“Coy began deliberately losing weight so that he could squeeze through the bars of the gun gallery”

MAIN: **A prison officer points out the gun gallery – where the would-be escapees managed to get hold of weapons**

INSET: **An Alcatraz warden has his wounds tended to after the infamous battle**

THIS MONTH... 1946

ANNIVERSARIES THAT HAVE MADE HISTORY

“Residents of San Francisco could hear the prison’s sirens sounding out from across the bay”

ABOVE: **Prison Warden James Johnston points to one of the cells where the guards taken as hostages were kept – there’s a bloodstain in the middle of the bed**

BELOW: **Johnston shows the door that thwarted the escape**

with his own necktie until he was unconscious. The prisoners then raided the gallery for weapons and ammunition before moving on to the second stage of their plan – using hostages to commandeer the prison boat to get off the island.

Coy made his way to D Block and, using a pistol, forced another guard to release more prisoners – many swiftly returned to their cells, but Shockley joined the would-be escapees.

The group soon had nine guards as hostages and locked them in cells. The only problem was that none of prison guard Miller’s keys appeared to open the cell door into the recreation yard – he had carefully hidden the correct one in the cell he was being held in.

By now, the breakout had been discovered and residents of San Francisco could hear the prison’s sirens sounding out from across the bay, signalling an emergency situation. People gathered along the waterfront to catch a glimpse of the commotion, and members of the coastguard and Marines were mobilised to assist the prison officers.

Now realising that their initial plan would not succeed, the prisoners decided to shoot their way out, and Coy began firing on guards in nearby watchtowers. Egged on by some of the others, Cretzer fired into the cell in which the guards were being held and fatally wounded Miller.

THE TABLES ARE TURNED

Meanwhile, on the outside, work was underway to get the situation under control. A group of military, police and prison guards began to attack the cellblock with grenades, causing the island to light up from afar. In the gunfire that followed, 14 guards were seriously injured, and officer Harold Stites – who had previously stopped an Alcatraz escape attempt in 1938 – was killed trying to regain control of the cellblock and rescue the guards. Explosives rained

ABOVE: **Prison guard Fred Roberts awaits treatment after being wounded in the back during the battle**

TOP: **The Marines, police and coastguard mounted an attack on the prison to bring the unrest back under control**

down on D Block and it began to flood as the plumbing was damaged.

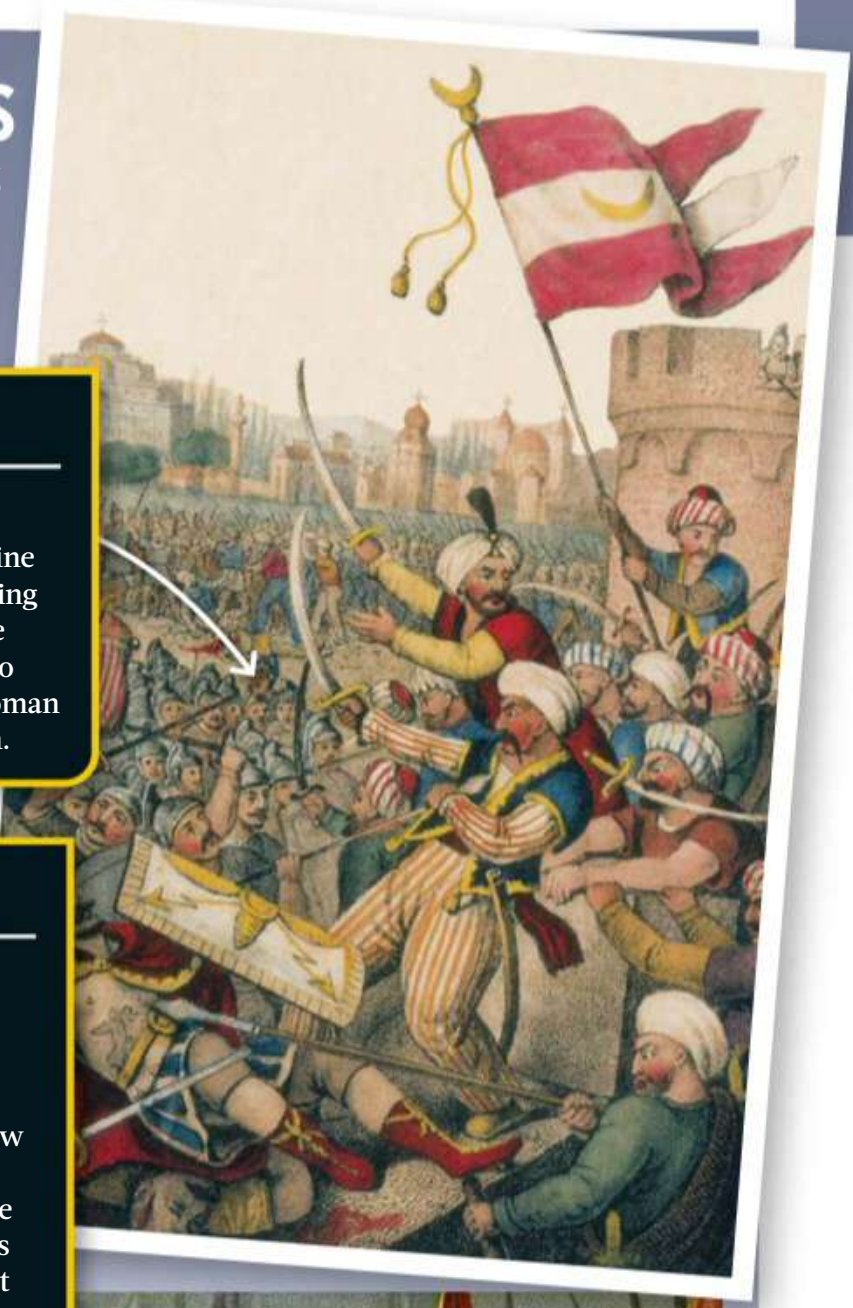
By the morning of 4 May, after a nearly 48 hour siege, the cellblock was raided and the bodies of Coy, Cretzer and Hubbard were found full of bullets and shrapnel. The three surviving escapees, realising they had no choice but to surrender, had returned to their cells.

Thompson and Shockley were later executed in the gas chamber at San Quentin Prison for the murder of Miller. Carnes, who was believed to have attempted to stop the killing of the guards escaped the death penalty but had 99 more years added to his sentence.

Although the most violent in the prison's history, the battle of Alcatraz was just one of 14 escape attempts from Alcatraz during its 29 years in operation. In June 1962, three men did manage to escape the island brothers John and Clarence Anglin and Frank Morris sailed away on a raft. Their fate is still unknown. Of the 36 inmates who staged escape attempts, 23 were recaptured, six were shot and killed, two drowned, and five have been listed as 'missing, presumed drowned'.

MAY ANNIVERSARIES

A LOOK BACK AT THREE OTHER EVENTS THAT HAVE TAKEN PLACE IN MAY THROUGHOUT HISTORY



29 May 1453

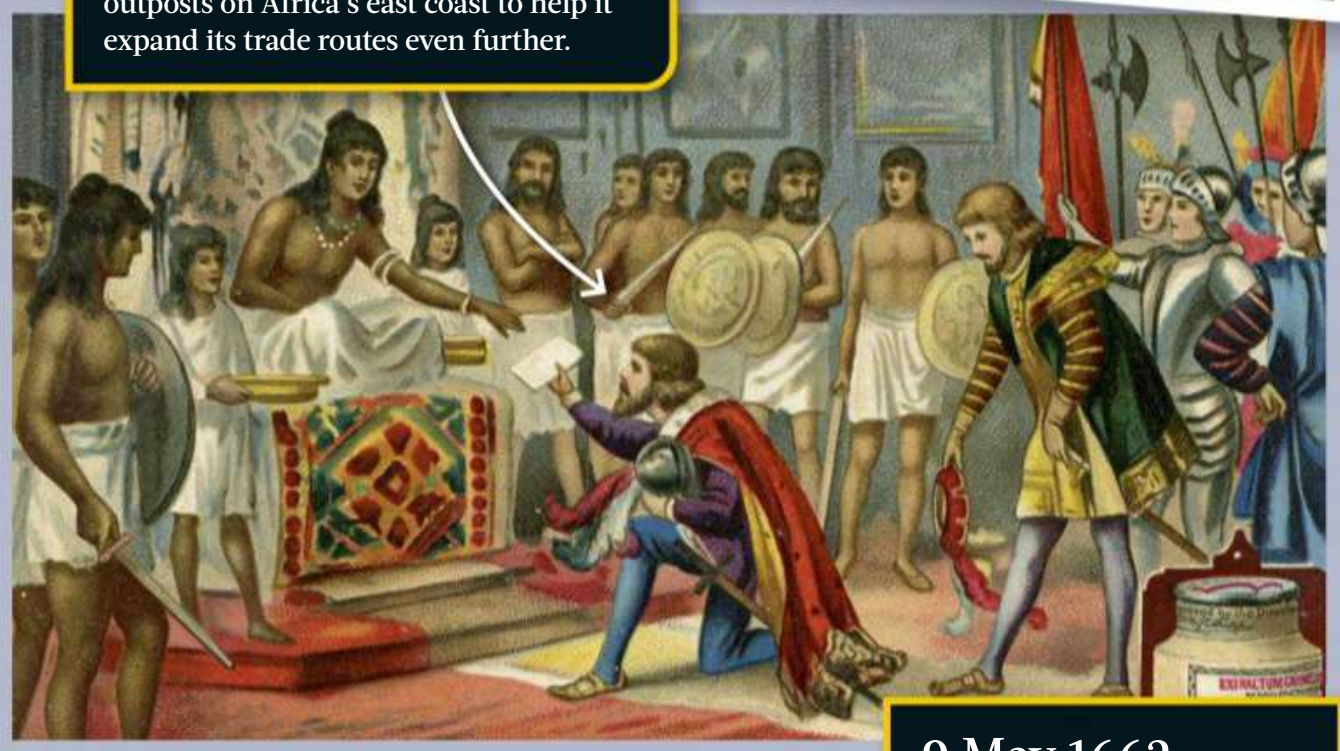
END OF AN ERA

Constantinople, the capital of the Byzantine empire, falls to the Ottoman empire, ending centuries of Christian rule. It signifies the demise of the Byzantine empire, an end to the Middle Ages, and the start of the Ottoman domination of the eastern Mediterranean.

20 May 1498

WEST MEETS EAST

Portuguese explorer Vasco de Gama becomes the first European to reach India by sea. With the help of an Arab navigator, de Gama reaches Calicut, now known as Kozhikode. He is widely celebrated as creating the first sea route into Asia, and Portugal soon establishes outposts on Africa's east coast to help it expand its trade routes even further.



9 May 1662

MASTER OF PUPPETS

Diarist Samuel Pepys watches an Italian puppet show in London's Covent Garden, believed to be Britain's first recorded public outing of Punch and Judy (then known as Joan). The puppet pair will eventually become a popular sight up and down the land, particularly at seaside resorts.

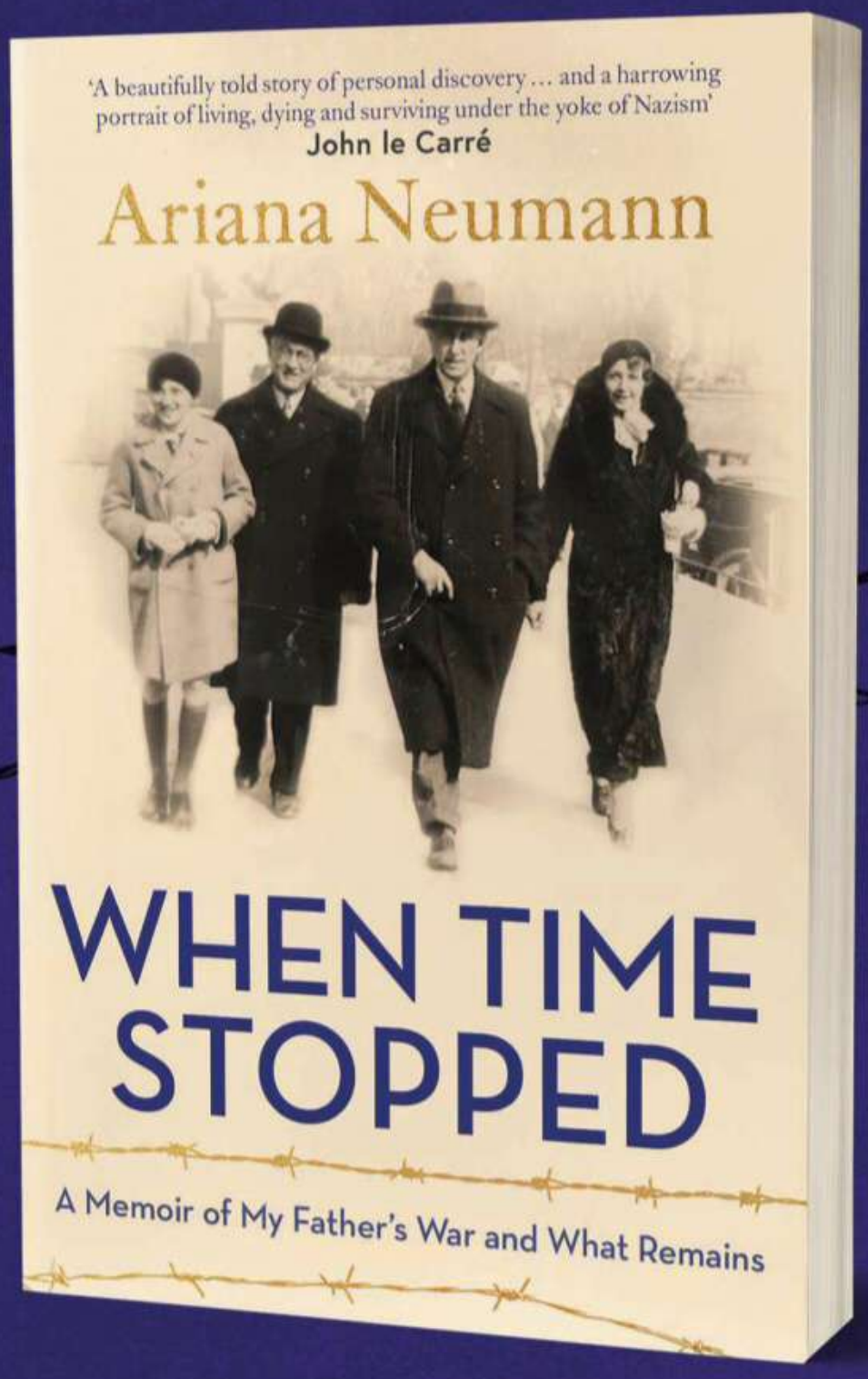
GETTY IMAGES X6, ALAMY X2

‘Beautifully told’
JOHN LE CARRÉ

‘Truly exceptional’
JON SNOW

‘More than just history’
MICHAEL PALIN

‘Absolutely remarkable’
EDMUND DE WAAL


‘A beautifully told story of personal discovery … and a harrowing portrait of living, dying and surviving under the yoke of Nazism’
John le Carré
Ariana Neumann
WHEN TIME STOPPED
A Memoir of My Father’s War and What Remains

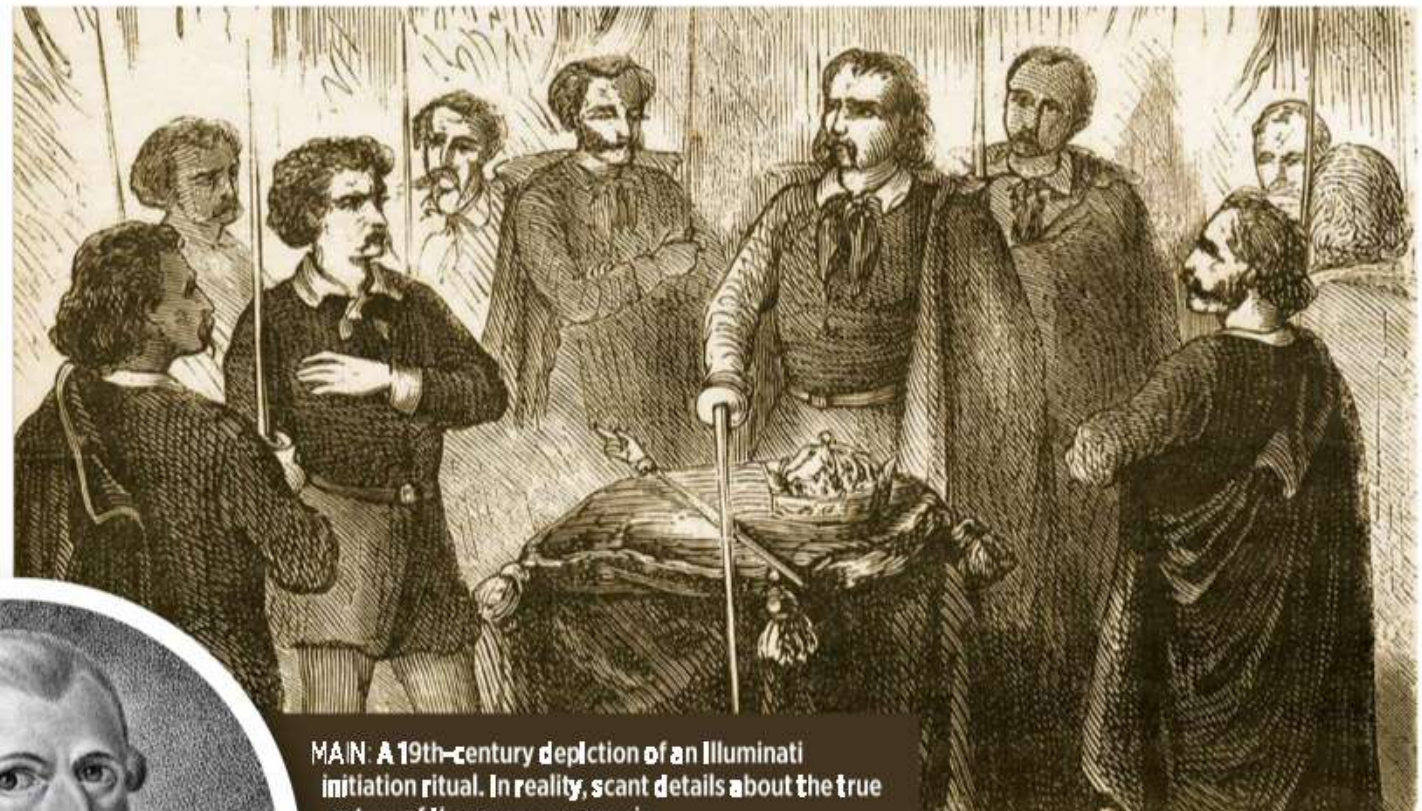
An unforgettable memoir about resilience, hope and love in the midst of tragedy

Available from Waterstones

SCRIBNER

The Illuminati

Words: Emma Slattery Williams



MAIN: A 19th-century depiction of an Illuminati initiation ritual. In reality, scant details about the true nature of the ceremony remain

INSET: Bavarian professor of canon law Adam Weishaupt, who founded the original society in 1776

WHAT IS THE ILLUMINATI?

The Illuminati is a name given to both a real and fictitious society. The latter has fuelled conspiracy theories for years, with people claiming it to be a secretive and mysterious worldwide organisation intent on world domination – as well as being behind some of history's greatest revolutions and assassinations.

WHAT WAS THE ORIGINAL ILLUMINATI?

The Illuminati was a secret society formed in Bavaria (now part of modern-day Germany) that existed from 1776 to 1785 – its members originally referred to themselves as Perfectibilists. The group was inspired by the ideals of the Enlightenment and founded by professor of canon law Adam Weishaupt. He wanted to promote the education of reason and philanthropy and oppose superstition and religious influence in society. Weishaupt sought to change the way states in Europe were run, removing the influence of religion from government and giving people a new source of 'illumination'.

It's believed that the Bavarian Illuminati's first meeting was held in a forest near Ingolstadt on 1 May 1776. Here, five men set out the rules that would govern the secret order.

Eventually the group's aims focused on influencing political decisions and disrupting institutions like the monarchy and the Church. Some members of the Illuminati joined the Freemasons in order to recruit new members. A bird known as the 'owl of Minerva' (Minerva being the ancient Roman goddess of wisdom) eventually became its main symbol.

HOW IS THE ILLUMINATI CONNECTED TO THE FREEMASONS?

The Freemasons are a fraternal order that evolved from the guilds of stonemasons and cathedral builders of the Middle Ages. In some countries, especially the US, there has historically been a lot of paranoia about the Freemasons in 1828, a single issue political movement known as the Anti Masonic Party was even established. Due to the original Illuminati recruitment of Freemasons, the two groups have often been confused for each other.

HOW COULD YOU JOIN THE ILLUMINATI?

To join the Illuminati, you had to have full consent from the other members, possess wealth, and have a good reputation within a suitable family. There was also a hierarchical system to Illuminati membership. After entering as a 'novice', you graduated to a 'minerval' and then an 'illuminated minerval', although this structure later became more complicated, with 13 degrees of initiation required in order to become a member.

The owl carried by Minerva, Roman goddess of wisdom, was adopted as the Illuminati's main symbol

> "Weishaupt wanted to change the way states in Europe were run, removing the influence of religion from government"

DID THE ILLUMINATI USE RITUALS?

They did use rituals – most of which remain unknown – and pseudonyms were used to keep the identities of members a secret. However, the rituals we do know about (found in seized, secret papers) explain how novices could move to a higher level within the Illuminati's hierarchy: they had to compile a report on all the

GETTY IMAGES X1, ALAMY X2

IN A NUTSHELL

YOUR BRIEF EXPLAINER TO HISTORY'S HOT TOPICS

books they owned, write a list of their weaknesses, and reveal the names of any enemies they had. The novice would then promise to sacrifice personal interests for the good of the society.

WHAT IS THE ALL-SEEING EYE?

The 'Eye of Providence' – a symbol resembling an eye inside a triangle – appears on churches around the globe, as well as on Masonic buildings and the US one-dollar bill. In addition to being associated with Freemasonry, it has also been linked with the Illuminati as a symbol of the group's control and surveillance of the world.

Originally a Christian emblem, the all-seeing eye has been used in paintings to represent God's watchfulness over humanity. In the 18th century, it began to be used in new ways – for example, in Jean-Jacques-François Le Barbier's *The Declaration of the Rights of Man and of the Citizen*, an illustrated version of the human rights document adopted by France's National Constituent Assembly in 1789. Here, it is depicted as an instrument of paternalistic reason, keeping a watchful eye over the newly democratic nation.

There is no official link between the all-seeing eye and the Illuminati – the proposed connection probably stems from the fact that the original group shared similarities with the Freemasons, who used the image as a symbol of God.

DID THE ILLUMINATI SUCCEED IN WORLD DOMINATION?

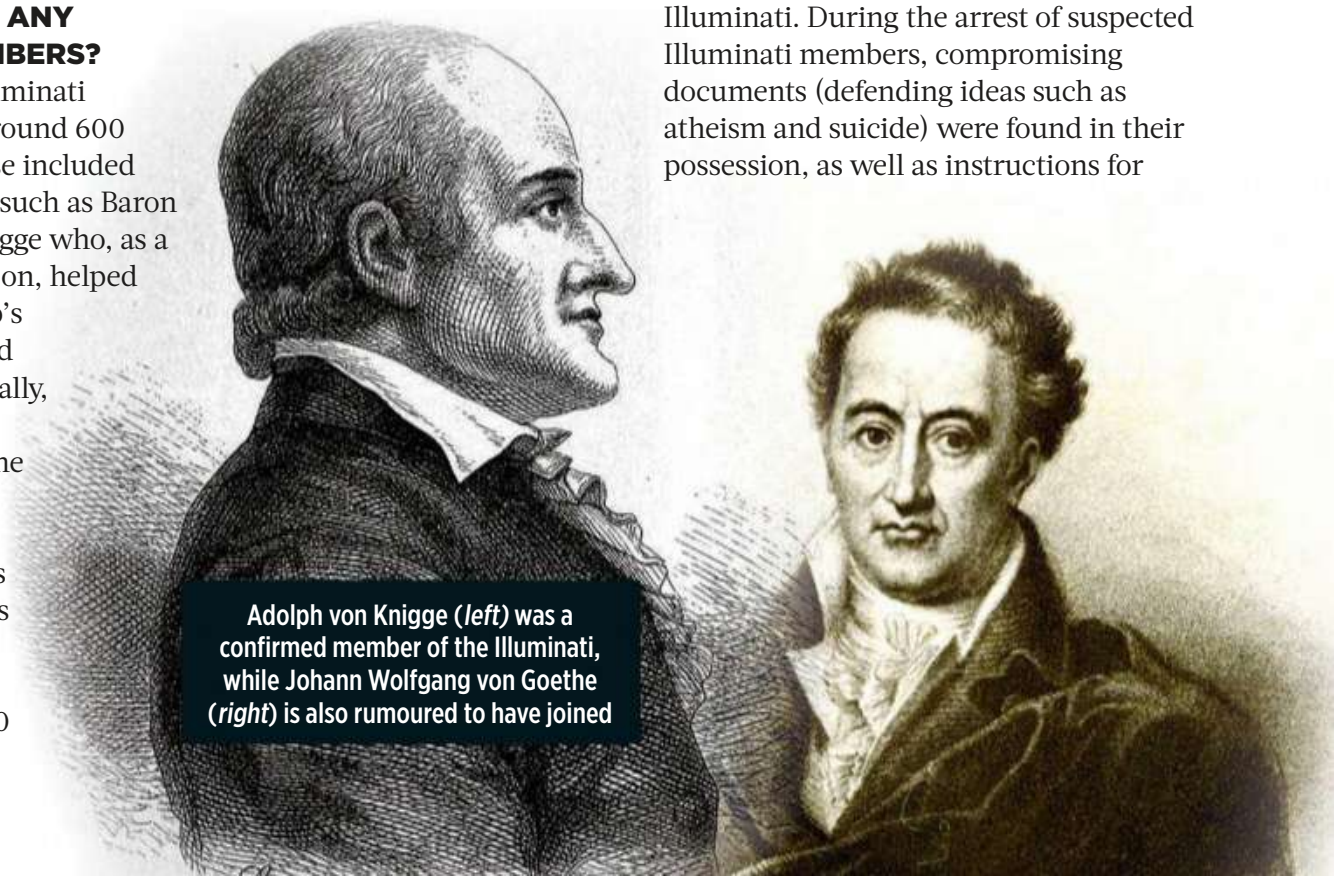
Some people believe that the Illuminati controls the world today, suggesting that they are so secretive that few are aware of it. As many members of the Illuminati infiltrated the Freemasons and vice versa, it's difficult to judge the Illuminati's success, but most historians believe the original group only gained moderate influence.

WERE THERE ANY FAMOUS MEMBERS?

By 1782, the Illuminati had grown to around 600 members – these included German nobles such as Baron Adolph von Knigge who, as a former Freemason, helped shape the group's organisation and expansion. Initially, Weishaupt's students were the only members, but soon, doctors, lawyers and intellectuals joined. There were between 2,000 and 3,000 Illuminati members by 1784. Some sources say that renowned writer Johann Wolfgang von Goethe also joined, but this is disputed.

ABOVE LEFT: **The 'Eye of Providence' stares out from the reverse side of all US one-dollar bills**

ABOVE RIGHT: **The symbol also appears in a painting depicting *The Declaration of the Rights of Man and of the Citizen*, adopted in France in 1789**



Adolph von Knigge (*left*) was a confirmed member of the Illuminati, while Johann Wolfgang von Goethe (*right*) is also rumoured to have joined

WHY DID THEY DISAPPEAR?

In 1784, Karl Theodor, Duke of Bavaria, banned the creation of any kind of society not previously authorised by law and the following year he passed a second edict, which expressly banned the Illuminati. During the arrest of suspected Illuminati members, compromising documents (defending ideas such as atheism and suicide) were found in their possession, as well as instructions for

GETTY IMAGES X2, ALAMY X4

carrying out abortions. This cemented the belief that the group was a threat to both the state and the Church. The Illuminati then seems to have disappeared, with some people believing that it continued underground.

WHAT HAPPENED TO WEISHAUPT?

Professor Weishaupt was eventually stripped of his post at the University of Ingolstadt. After being exiled from Bavaria, he spent the remainder of his life in Gotha, Thuringia, dying in 1830.

WHY DID THE MYTH OF THE ILLUMINATI ENDURE?

From the moment they disbanded, conspiracy theories about the Illuminati began to take hold. In 1797, French publicist and Jesuit priest Abbé Augustin Barruel suggested that secret societies like the Illuminati had spearheaded the French Revolution. First president of the US, George Washington, then wrote a letter the following year in which he stated that he believed the threat of the Illuminati had been avoided, adding further fuel to the idea that the order still existed. Books and sermons condemning the group later sprung up, and third US president, Thomas Jefferson, was falsely accused of being a member.

WHY DO PEOPLE STILL BELIEVE IN THE ILLUMINATI TODAY?

The idea of a world-dominating Illuminati has never really left people's minds, and still infiltrates popular culture today. In 1963, a text called the *Principia Discordia* was published, promoting an alternative belief system known as 'Discordianism'. Calling for anarchism and civil disobedience by perpetrating hoaxes, its adherents included writer Robert Anton Wilson. Some followers of Discordianism sent fake letters into magazines claiming that events such as the assassination of US president John F Kennedy were all the work of the Illuminati.

Wilson later published a book with Robert Shea, *The Illuminatus! Trilogy*, which became a cult success and inspired a new genre of conspiracy fiction, including Dan Brown's novel (and subsequent film) *Angels & Demons*. The Illuminati also became connected with Satanism and other ideals that were far removed from those associated with the original 18th-century Bavarian group.

> "The idea of a world-dominating Illuminati has never really left people's minds, and still infiltrates popular culture today"

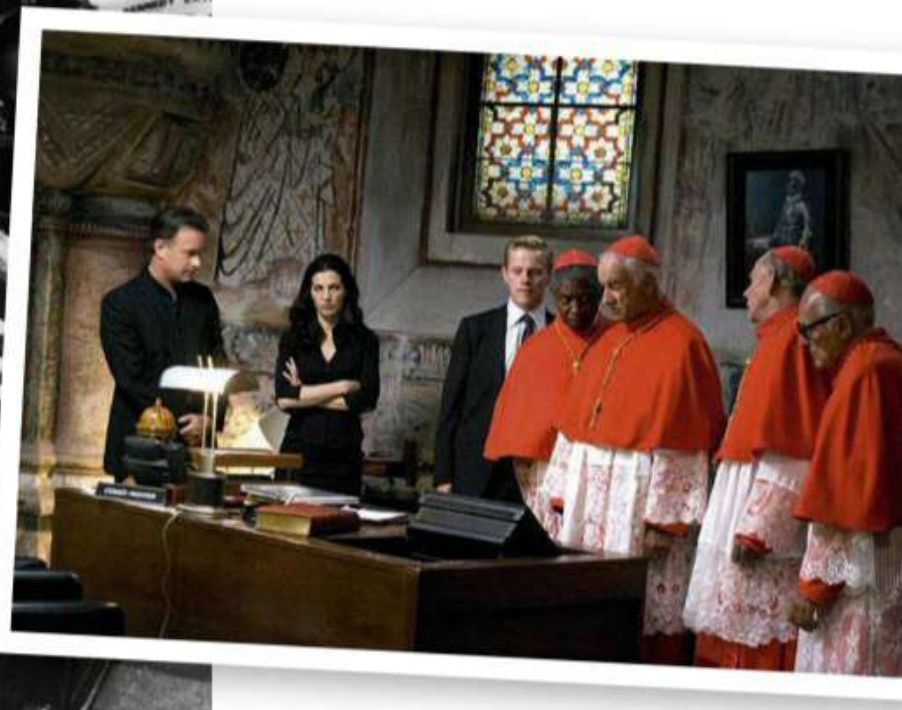
WHAT IS THE NEW WORLD ORDER AND HOW DOES IT CONNECT TO THE ILLUMINATI?

Those who believe in the theory of a New World Order believe that an elite group of people are trying to rule the globe. As well as US presidents, several popstars have been accused of being members, including Beyoncé and Jay-Z. Needless to say, both have denied the claims.

WATCH

BBC IDEAS

A short video made by BBC Ideas examines our fascination with the Illuminati and popular culture: *bbc.com/reel/video/p07q0jd2*



ABOVE: **The 2009 film *Angels & Demons* (based on Dan Brown's book of the same name) sees Professor Robert Langdon (Tom Hanks) try and save the world from a mysterious Illuminati terrorist**

LEFT: **Conspiracy theorists have accused the Illuminati of being the culprits behind numerous assassinations, including that of John F Kennedy**

BBC HISTORY REVEALED

HRP94

YOU MAY PHOTOCOPY THIS FORM

SUBSCRIPTION ORDER FORM

Please complete the order form and send to:
FREEPOST IMMEDIATE MEDIA *(please write in capitals)*

UK DIRECT DEBIT

☐ I would like to subscribe by Direct Debit and pay £9.99 for my first 6 issues

(Please complete order form below)

YOUR DETAILS (ESSENTIAL)

Title Forename Surname

Address

Postcode

Home tel no Mobile tel no

Email

☐ **I wish to purchase a gift subscription** (please supply gift recipient's name and address on a separate sheet)

Instructions to your Bank or Building Society to pay by Direct Debit

DIRECT Debit

To: the Manager (Bank/Building Society)

Address

Postcode

Name(s) of account holder(s)

Bank/Building Society account number

Branch sort code

Reference number (internal use only)

Originator's identification number

7 1 0 6 4 4

Please pay Immediate Media Co Bristol Ltd Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Immediate Media Co Bristol Ltd and, if so, details will be passed electronically to my Bank/Building Society.

Signature Date / /

Banks and Building Societies may not accept Direct Debit mandates from some types of account

KEEP IN TOUCH

BBC History Revealed (published by Immediate Media Company Limited) would like to send you updates, special offers and promotions by email. You can unsubscribe at any time.
Please tick here if you would like to receive these ☐

We would also like to keep in touch by post and telephone about other relevant offers and promotions from Immediate Media. If you do not wish to be contacted this way please tick here: post ☐ phone ☐. For more information about how to change the way we contact you, and how we hold your personal information, please see our privacy policy which can be viewed online at immediate.co.uk/privacy-policy

OTHER PAYMENT OPTIONS

☐ **UK by credit/debit card or cheque** for just £49.99 for 13 issues **(SAVING 30%)**
☐ **Europe inc Eire** €68.00 for 13 issues ☐ **Rest of World** $70.00 for 13 issues ☐ **USA** $65.00 for 13 issues

CREDIT CARD DETAILS

Visa ☐ Mastercard ☐

Issue no Valid from Expiry date

Signature Date

☐ I enclose a cheque made payable to Immediate Media Co for £

OVERSEAS Please complete the order form and send to:
BBC History Revealed magazine, PO Box 3320, 3 Queensbridge, NORTHAMPTON, NN4 7GF

*6 issues for £9.99 is available for UK customers only paying by Direct Debit. After your first 6 issues, your subscription will continue at £18.90 every 6 issues, saving 43% off the shop price thereafter. You may cancel your subscription at any time.
Your subscription will start with the next available issue. **Offer ends 13 May 2021.**

WHAT IF RICHARD III HAD WON AT BOSWORTH?
MEDIEVAL MAGIC
BBC
HISTORY REVEALED
YOUR ESSENTIAL GUIDE TO
THE WORLD WAR II HOME FRONT
Explore everyday life in wartime Britain – from blackouts to the Blitz
IN A NUTSHELL THE ANCIENT GREEK PELOPONNESIAN WAR
PLUS Posters that changed the world Q&A: Why do lawyers wear wigs?

SUBSCRIBER BENEFITS:

- **Save 70%** off the shop price – only £9.99 for 6 issues*
- **Risk-free trial offer** – only £1.67 per issue for your first 6 issues
- **Free UK delivery** direct to your door, at no extra charge!
- Never miss an issue of our action-packed magazine, **suitable for all the family**

INTRODUCTORY OFFER!

6 ISSUES FOR JUST £9.99

PLUS DELIVERY DIRECT TO YOUR DOOR

WHAT IF THE NORMANS HAD LOST THE BATTLE OF HASTINGS?
COSMETICS THAT KILLED
BBC HISTORY REVEALED
YOUR ESSENTIAL GUIDE TO THE
RUSSIAN REVOLUTION
Explore the seismic events of 1917 that sent shockwaves around the world
THE A–Z OF 10 DOWNING STREET
PLUS Mutiny on the Bounty
In a Nutshell: The Jim Crow Laws
AMERICA'S WWII GHOST ARMY
LUCY WORSLEY'S ROYAL FIBS
IN A NUTSHELL THE HOLOCAUST
PLUS John Cabot's voyage to North

Save 70% off the shop price! Unmissable offer!

Subscribe online or call us

www.buysubscriptions.com/HRP94

03330 162 116† **Quote code HRP94**

†UK calls will cost the same as other standard fixed line numbers (starting 01 or 02) and are included as part of any inclusive or free minutes allowances (if offered by your phone tariff). Outside of free call packages, call charges from mobile phones will cost between 3p and 55p per minute. Lines are open Mon–Fri 9am–5pm. Overseas readers call +44 1604 973 723.

GETTY X6, ALAMY X1

YOUR ESSENTIAL GUIDE TO

WILLIAM SHAKESPEARE

Have you ever had 'too much of a good thing', or been told that you have a 'heart of gold'? These, along with many other phrases and words, were first used or invented by William Shakespeare (1564–1616).

More than four centuries after his death, the Warwickshire-born playwright remains arguably the most famous writer in the English language, with works that still greatly influence the way we speak and the entertainment we enjoy today.

Indeed, through his extraordinary catalogue of comedies, tragedies and histories, we can learn as much about the human condition from his characters as did the audiences who watched them come to life on stage for the first time.

In this month's essential guide, we'll be shining a spotlight on Stratford-upon-Avon's most famous son, revealing the people and places that shaped him, and the meanings behind his most memorable quotations. With help from renowned Shakespeare scholar Paul Edmondson, we'll also dispel the biggest myths about the playwright's life, learn what it was like to perform on the Elizabethan stage, and find out which of his works are the 'key' to unlocking his heart.

We begin over the page, however, by exploring Shakespeare's early years…

28 Early years and family life
Inside the playwright's relatively humble upbringing in Stratford-upon-Avon

32 From parchment to performance
Discover how Shakespeare crafted his greatest dramatic masterpieces

34 The Shakespearean stage
What was it like to tread the boards when the playwright was alive?

38 Creative milestones
A timeline of selected 'highlights' from Shakespeare's highly prolific career

39 Secrets of the Sonnets
What Shakespeare's Sonnets reveal about his innermost thoughts and desires

42 Eight places that shaped Shakespeare
From Lancashire to the Kent coast, we take a trip to eight key locations in Shakespeare's life – including some that are regularly overlooked

46 Fact, fiction, or somewhere in between?
We explore the plausibility behind 13 common statements about the playwright

52 Shakespeare and women
Why the female characters in Shakespeare's plays still challenge convention today

53 Shakespeare and religion
A look at the biblical inspiration behind the playwright's works

54 The wisdom of Shakespeare
We unlock the true meanings of five memorable quotes from his plays

56 Shakespeare through the ages
Paul Edmondson offers a final word on the playwright's enduring legacy

DR PAUL EDMONDSON is head of research at the Shakespeare Birthplace Trust. He is the author and editor of numerous books about the playwright, including *All the Sonnets of Shakespeare* (2020), which he co-edited with Professor Sir Stanley Wells

OPENING AND CLOSING SCENES

We meet the playwright's family and examine his long relationship with Stratford-upon-Avon – the Warwickshire town where he was born, raised and eventually died

William Shakespeare is one of the greatest writers of all time, and our longing to know as much as we can about him continues. We know that he was born in 1564 to John and Mary Shakespeare of Stratford upon Avon, Warwickshire, and that he was their first child to survive past infancy. During the Elizabethan period, infant mortality was very high, and his parents had already lost two daughters before young William was born. The exact date of his birth is unknown, but his baptismal record survives, showing that Gulielmus filius Johannes Shakespeare (William, son of John Shakespeare) was baptised in Stratford upon Avon's Holy Trinity Church on 26 April 1564. His birthday is now celebrated on 23 April, since it was common for baptisms to be held three days after a birth.

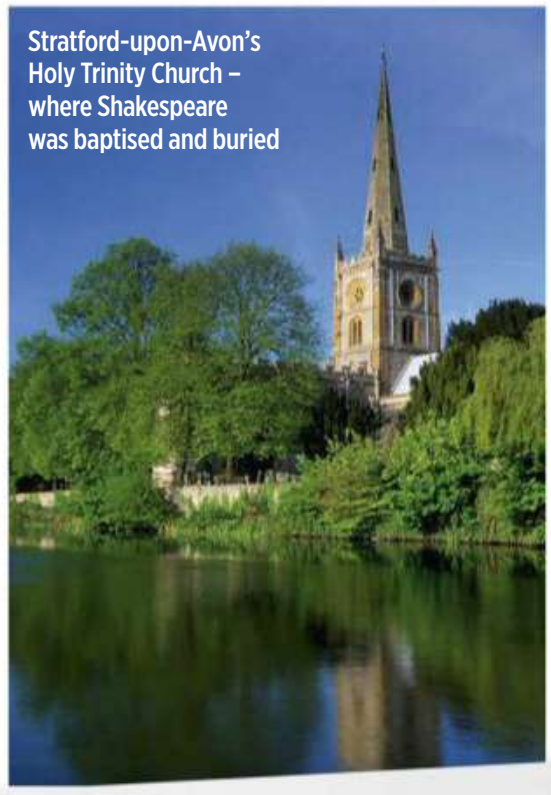
Shakespeare's mother, Mary (née Arden), was a farmer's daughter; his father, John, was a glovemaker and served on the Stratford upon Avon borough council, for which he held several offices, including that of bailiff in 1568 69 (the equivalent of mayor). In 1596 he was granted a coat of arms and recognised as a gentleman, a status from which William himself also benefited.

The Shakespeares were relatively well off and respected in the town. The half timbered family home on Henley Street bought by the Shakespeare Birthplace Trust for the nation in 1847, following a national campaign to raise £3,000 also housed his father's workshop. Five more Shakespeare children followed William: Gilbert, Joan, Anne, Richard and Edmund.

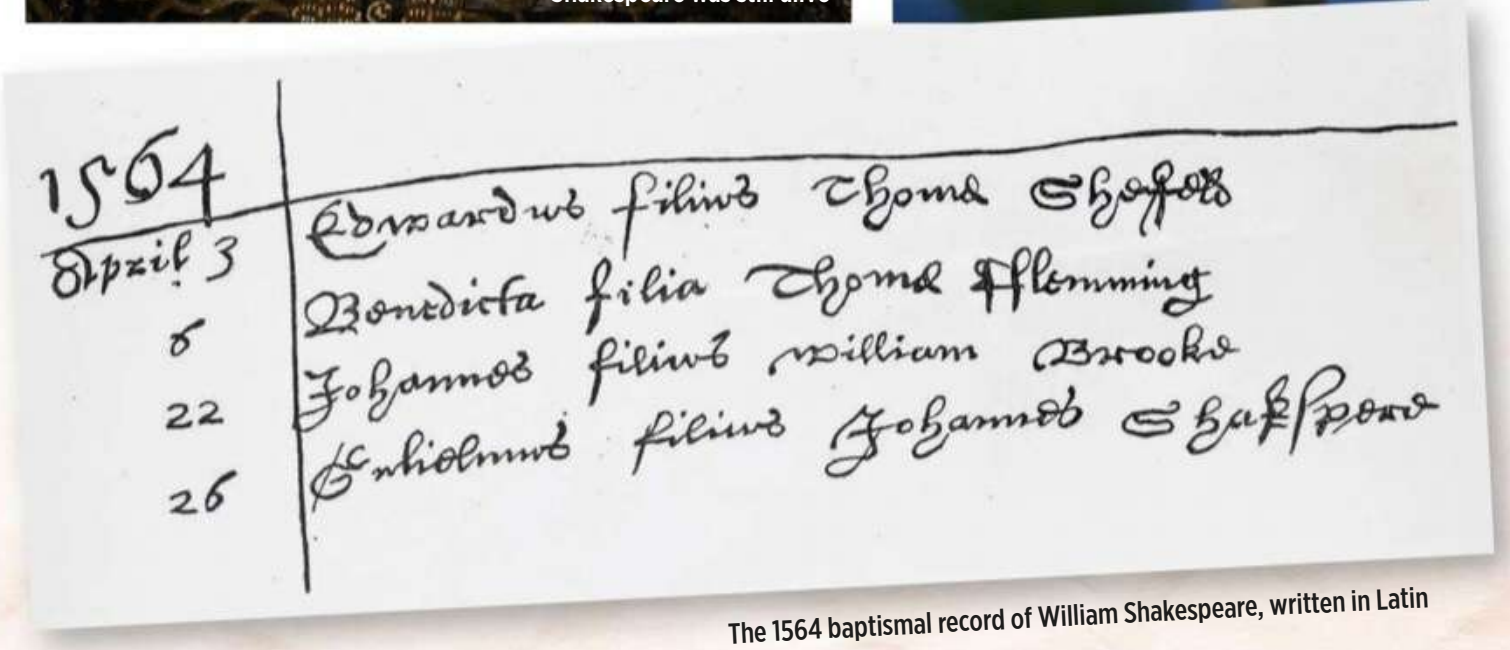
CREATING A GENIUS

Young William may have been introduced to the theatre from an early age. John Shakespeare was the first bailiff to host visiting theatrical troupes: the Queen's Men and the Earl of Worcester's Men. Shakespeare was four years old. The Earl of Leicester's Men visited in the 1570s, so it's quite possible that Shakespeare watched their performances as a boy. But his first experiences of storytelling would have been at home. His mother was literate we know this because she was an executor of her father's will and would have probably read stories to her children, as well as passages from the Bible. The stories Shakespeare heard as a boy would go on

The Cobbe portrait, found in 2006, is believed to have been painted while Shakespeare was still alive



Stratford-upon-Avon's Holy Trinity Church – where Shakespeare was baptised and buried


1564
Aprilis 3 Edwardus filius Thome Shaksp
6 Benedicta filia Thome Flemming
22 Johannes filius William Brooke
26 Gulielmus filius Johannes Shakspere

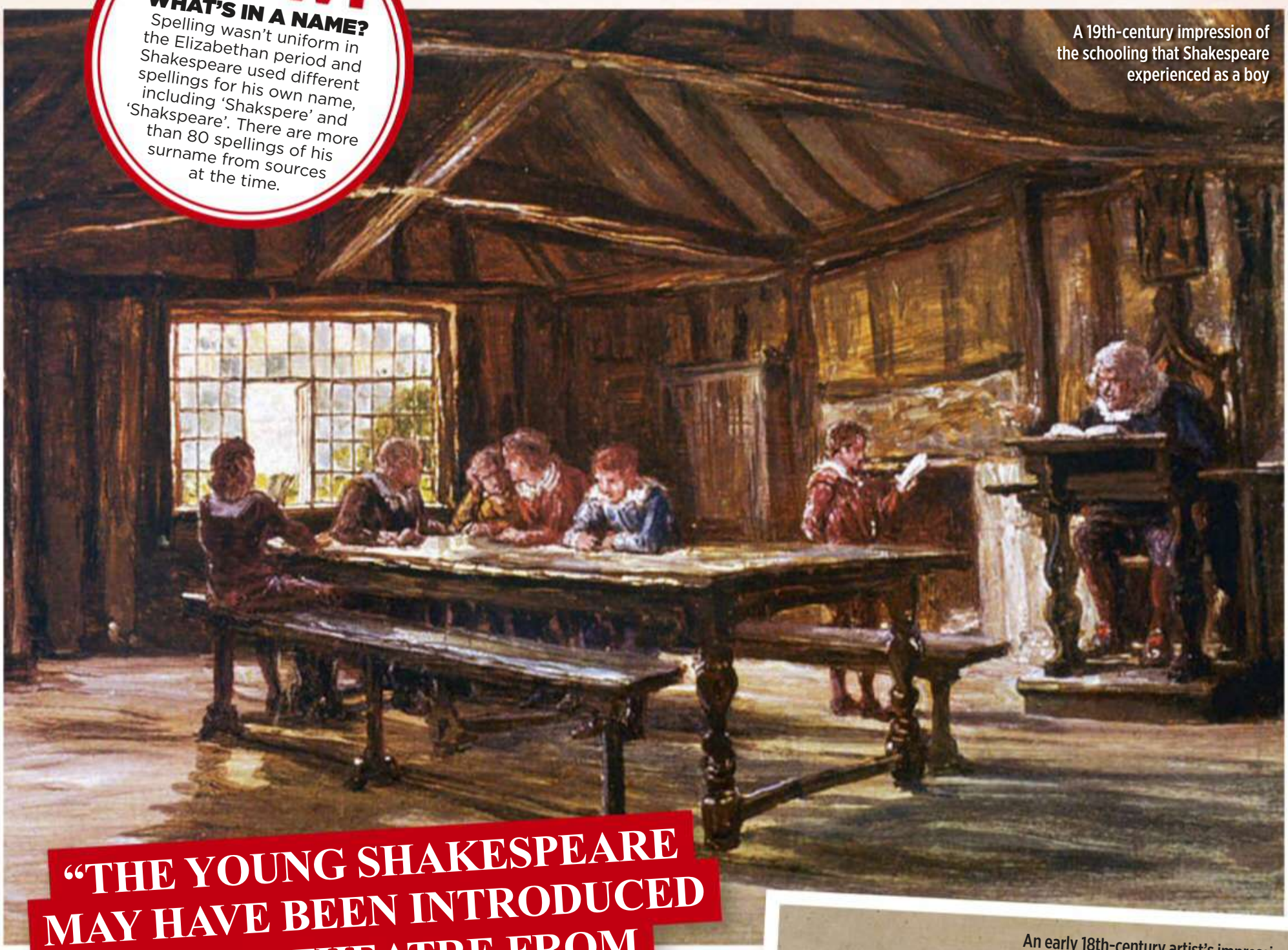
The 1564 baptismal record of William Shakespeare, written in Latin

GETTY IMAGES X4, ALAMY X1

DID YOU KNOW?

WHAT'S IN A NAME?

Spelling wasn't uniform in the Elizabethan period and Shakespeare used different spellings for his own name, including 'Shakspere' and 'Shakspeare'. There are more than 80 spellings of his surname from sources at the time.



A 19th-century impression of the schooling that Shakespeare experienced as a boy

"THE YOUNG SHAKESPEARE MAY HAVE BEEN INTRODUCED TO THE THEATRE FROM AN EARLY AGE"

to influence his later works. Shakespeare would have also spent time in the village of Wilmcote – about three miles from Stratford – at the home of his maternal grandparents. His grandfather, Robert Arden, was a wealthy farmer and owned more than 70 acres of land.

A free grammar school education was offered to all boys in the town, and Shakespeare was no doubt enrolled in the King's New School, probably from the age of seven. Here, he would have learned Latin and Greek, rhetoric and classical literature – lessons that would be fundamental to his later writing career. It is assumed that he left school aged around 15 to begin an apprenticeship with his father.

From the 1570s, John Shakespeare suffered financial troubles. As well as his legitimate glovemaking business, he also operated as a wool brogger (an unlicensed, and therefore illegal, wool dealer). Initially, John accumulated a lot of wealth from his covert business, but in 1572 he was taken to court charged with illegal wool dealing. John also lent money at interest, a practice known as usury. He was an ambitious entrepreneur because the fines for his wool-dealing were high, which suggests he was making a lot of money from it. From 1576, his interest in civic affairs dwindled and he stopped attending council meetings. The traditional interpretation is that he fell into debt. He mortgaged, sold land and a house in Greenhill Street. A revisionist historian, David Fallow, has suggested that John wanted to re-invest the proceeds in his lucrative wool-dealing. It is certainly conspicuous that Shakespeare was able to buy 109 acres of land for £320 soon after his father died.

John accumulated fines for missing court dates, and by 1592 was no longer seen at church – a move probably due to his rising debts, although some have interpreted his absence as proof of

An early 18th-century artist's impression of Anne Hathaway. We do not have any definitive proof about what she looked like

William Shakespeare reads *Hamlet* to his family. Though he left them safely in Warwickshire, he regularly commuted between Stratford and London when the theatres were closed, or during outbreaks of the plague

"THE YEARS BETWEEN 1585 AND 1592 ARE REFERRED TO AS SHAKESPEARE'S 'LOST YEARS'"

his dissenting Catholic beliefs. Mary was from a Catholic family and there is some speculation that John may have secretly harboured Catholic sentiments.

In 1582, at the age of 18, Shakespeare married 26-year-old Anne Hathaway, who was already around three months pregnant with their daughter Susanna. The Hathaways – tenant farmers with 90 acres of land in the nearby village of Shottery – were acquaintances of the Shakespeares, and William may have met Anne while helping with the local harvest.

To ensure the pregnancy didn't cause a scandal, Shakespeare had to apply to the Bishop's Court in Worcester for permission to hold a wedding at short notice. Between 1570 and 1630 the records show that only three men in Stratford-upon-Avon were married below the age of 20 (the average age to marry was 26). Shakespeare was the only one of those whose wife was already pregnant.

Shakespeare was no longer able to continue his apprenticeship. If his plan had been to take on his father's glovemaking business, his early marriage meant that this was no longer an option.

Less than two years after Susanna's birth, the couple welcomed twins Judith and Hamnet (sadly, the latter would die at the age of 11).

A MAN OF MYSTERY

The years between 1585, when the twins were baptised, and 1592, when Shakespeare first appears on the London theatre scene, are often referred to as the 'lost years'. There are no records that tell us what he was doing at this time, or the exact reason why he left Stratford for London. This gap in knowledge has allowed many stories and rumours to develop. John Aubrey, an early biographer of Shakespeare, speculated that Shakespeare "had been in his younger years a schoolmaster in the country"; others have suggested he worked as a lawyer's clerk or helped out with the family business. It's also possible that he joined a travelling theatre company.

A sketch of William Shakespeare's family home, New Place, as it appeared c1700. The sketch was completed by George Vertue, who drew it from memory

By 1592 Shakespeare was establishing himself as a freelance playwright and contributing to the plays about the Wars of the Roses now known as *Henry VI, Parts 1*, *2*, and *3*. He wrote what is thought to be his first single-authored play, *The Two Gentlemen of Verona*, soon following it with the sensationally bloody *Titus Andronicus*. In 1594, he became a co-founder and shareholder of the Lord Chamberlain's Men theatre company, becoming its regular dramatist and taking home a cut of the profits. Shakespeare remained with the Lord Chamberlain's Men for nearly 20 years; the company later evolved into the King's Men, under the patronage of King James VI and I.

GETTY IMAGES X4, ALAMY X2

GOOD FRIEND FOR JESUS' SAKE FORBEAR,
TO DIG THE DUST ENCLOSED HERE.
BLESSED BE THE MAN THAT SPARES THESE STONES,
AND CURSED BE HE THAT MOVES MY BONES.
THE GRAVE OF THE POET WILLIAM SHAKESPEARE 1564-1616

William Shakespeare died in 1616 and was laid to rest in Holy Trinity Church

In 1597, Shakespeare was wealthy enough to purchase a large family home in Stratford-upon-Avon – New Place – for which he paid around £120. It's unclear how often Shakespeare made the journey back to his family, but his life revolved around Stratford and London. Outbreaks of plague often forced London's theatres to close temporarily, so Shakespeare may have enjoyed extended periods at home during this time, writing his next play. He certainly seems to have taken plenty of interest in his hometown, as he continued to buy land there.

THE CURTAIN FALLS

At the age of 52, William Shakespeare died in Stratford. He was buried in Holy Trinity Church on 25 April 1616 – his date of death is recorded as 23 April, the same day as his supposed birth. His widow, Anne, would outlive him by seven years.

The playwright's eldest daughter, Susanna, married local physician John Hall and the couple had a daughter named Elizabeth, who was married twice but had no children. After her father's death, it was Susanna who inherited New Place, and while living there, she and John had the honour of hosting a royal visitor. Queen Henrietta Maria, wife of Charles I and a keen theatre lover, stayed with them for a few days in 1643 during the Civil Wars.

Judith married a man named Thomas Quiney, but all three of their children died young. One month after their wedding, a great scandal erupted when Quiney's mistress gave birth to his child, although both died shortly after. For this behaviour, Thomas was summoned before a so called 'Bawdy Court' an ecclesiastical court that dealt with local matters of morality, including adultery. Thomas was forced to pay five shillings to the poor, but escaped the shame of having to wear a white sheet at church on three Sundays as penance. Shortly before his death in 1616, Shakespeare altered his will, leaving much more to Susanna than Judith. Some historians have speculated that this was due to Quiney's behaviour.

Shakespeare has no direct living descendants, but there are still descendants of his sister Joan and her husband William Hart. His childhood home on Henley Street in Stratford remains in the care of the Shakespeare Birthplace Trust.

WORDS: EMMA SLATTERY WILLIAMS

WHAT DID SHAKESPEARE LOOK LIKE?

Paul Edmondson, head of research at the Shakespeare Birthplace Trust, says: "Shakespeare had auburn hair and hazel eyes – if the earliest traceable paint pigments on his memorial bust in Holy Trinity Church, Stratford-upon-Avon, are to be believed. The bust was installed by 1623. Another contemporary likeness is Martin Droeshout the Younger's engraving for the 1623 Folio edition of Shakespeare's works.

"In both images Shakespeare is shown to be going bald and has a high forehead. His beard is neatly trimmed in the bust, but it looks as though it is still growing in the engraving. He is formally but differently attired in both. The bust reveals that he was right-handed, and he looks as though he is about to say something. In the engraving, a younger looking Shakespeare stares at us with a thoughtful expression. Until now, these two images have been thought to be posthumous, but new research by Lena Orlin of Georgetown University suggests that Shakespeare himself oversaw the making of his own memorial bust, and that it is therefore modelled from life.

"Two portraits have a good claim to be painted from life, from around 1610. The first is the National Gallery's Chandos portrait, attributed to John Taylor, but probably by Joseph Taylor, who acted with Shakespeare. He is presented as a poet with an untied collar and an earring in his left ear. The second is the handsome Cobbe portrait on which several later paintings are based, all with independent provenances, and which might have been the source for Droeshout's engraving."

Representations of Shakespeare (L–R): the Chandos portrait, Droeshout's engraving and the bust in Holy Trinity Church

FROM PARCHMENT TO PERFORMANCE

Renowned Shakespeare scholar **Professor Sir Stanley Wells** reveals how the playwright crafted his masterpieces

In Shakespeare's time, playwriting was a matter of both perspiration and inspiration. First he had to think up a story, which he would shape into a plot. Usually this meant he had to do a lot of fresh reading, because most of Shakespeare's plays are based either on history or on stories that had already been written down.

For plays based on English history, such as *Richard II*, *Richard III*, and those about Henry IV and Henry V, Shakespeare would have read big, heavy books such as the *Chronicles* by Raphael Holinshed. When he wrote about ancient Rome, in plays such as *Julius Caesar*, *Coriolanus*, and *Antony and Cleopatra*, he would have turned to Sir Thomas North's English translation of *Parallel Lives*, a collection of biographies written by the Greek historian Plutarch. These tomes are not the sort of thing you can slip into your pocket and dip into over lunch.

A 16th-century illustration of Robert Greene, author of *Pandosto* – the short work of prose fiction that inspired *The Winter's Tale*

METICULOUS PLOTTING

For comedies, and for tragedies including *Romeo and Juliet* and *Othello*, Shakespeare often turned to tales of romance and adventure set in Italy, collected from mainly Italian sources. And occasionally he found matter for a play in books by contemporary English writers. *As You Like It* is based on a tale called *Rosalynde* by Thomas Lodge, published in 1590, and *The Winter's Tale* on *Pandosto* by Robert Greene, who insulted Shakespeare by referring to him as an "upstart crow" in 1592.

We can imagine Shakespeare reading these books in the peace and quiet of a study at his home in New Place, Stratford-upon-Avon, or perhaps in his London lodgings or some sort of office in the Globe. He would have needed not just a pile of parchment, his quill pen and a bottle of ink, but also a big table to rest his books on. He would be looking for stories that provided opportunities for dramatic action, such as personal confrontations, quarrels and reconciliations, murders, wooings and seductions, episodes of mourning and of celebration, comic repartee and physical humour. He would bear in mind the need for variety: conspicuously, each of Shakespeare's plays has its own identity, its individual poetic voice, its own imagined world.

He would think about possibilities for stirring speeches, such as the orations in *Julius Caesar* and the soliloquies of *Richard II*, *Richard III*, and *Hamlet*; he would seek climactic battle sequences, death scenes and comic reconciliations, and scenes of mourning or of celebration to round off the action.

As his imagination shaped stories into dramatic plots, Shakespeare would have had to think hard about practicalities such as the number of actors available to him, their capabilities and limitations, the need to provide starring opportunities for leading players such as Richard Burbage, the first Romeo, Hamlet and Macbeth, and for the comic actor Will Kemp, who probably played Bottom in *A Midsummer Night's Dream* and Dogberry in *Much Ado About Nothing*. The company normally had around 14 actors, all male; they would often play more than one role in the same production, requiring quick changes of costume. Boys played women's roles, and there would only be three or four of them in the company at any given time, which explains why there are only two women in *Hamlet* and *Julius Caesar* and only three in *Othello*. If he wanted more characters, Shakespeare would have

MAIN: **Bottom's head becomes that of a donkey in *A Midsummer Night's Dream*. The role was likely written with comic actor Will Kemp in mind**
RIGHT: **A desk box and writing tools like those Shakespeare would have used**

GETTY IMAGES X5, ALAMY X3, CC-BY-NC-ND IMAGES X3 COURTESY OF THE SHAKESPEARE BIRTHPLACE TRUST

ABOVE: The current Globe Theatre opened in 1997 and was built from the same kind of wood the original builders would have used – green oak – using the same techniques and tools as carpenters in Shakespeare's time
TOP: An artist's impression of the original Globe around 1600

THE PLAY THAT BROUGHT THE HOUSE DOWN

Shakespeare's Globe playhouse came to a sad end on 29 June 1613. During a performance of *Henry VIII, or All Is True*, a burning scrap of rag or paper that had been fired from a cannon to mark the king's entrance wafted up into the thatched roof and set it on fire. Within an hour the theatre had burned to the ground.

Miraculously, an eyewitness account tells us, "nothing did perish but wood and straw and a few forsaken cloaks. Only one man had his breeches set on fire, that would have broiled him if had not by the benefit of a provident wit put it out with bottle ale." The only casualty was a man who was injured as a result of entering the building to save a child.

Shakespeare wrote little after this. Although a replacement playhouse was built on the same site in 1614, the destruction of the building in which his greatest plays had first been acted broke his heart.

DID YOU KNOW?

WOOFS AND GROWLS

Only three animals appear as characters in Shakespeare's plays: a dog named 'Crab', which disgraces itself by urinating offstage in *The Two Gentlemen of Verona*, Moonshine's dog in *A Midsummer Night's Dream*, and the bear in *The Winter's Tale* (source of the famous stage direction: "Exit, pursued by a bear").

had to think about the possibilities of individual actors playing more than one role, and of allowing them enough time to change costumes as they shifted from one identity to another.

PLAYING TO THE CROWD

Shakespeare would also have had to think about the buildings in which his plays were to be acted. At the Globe there were doors at each side of the stage and a central aperture at the back from which actors could enter. There was an upper level that would have served for the wooing scene in *Romeo and Juliet* or for *Cleopatra*'s monument. There was a central trap door for Ophelia's grave in *Hamlet*. But there was no scenery, so Shakespeare would have had to evoke settings through his poetry. And when the players went on tour, as they often did in Lent and when the London playhouses were closed in times of plague, they would perform in places such as guildhalls, the halls of country houses, schoolrooms and barns. With no special facilities, performing in such locations would have required improvised changes of text and action. Players had to be masters of improvisation – as we see in *A Midsummer Night's Dream* as Bottom the weaver and his friends get ready to perform before the duke and his guests.

With all this in mind, Shakespeare had to create a ground plan for his play, shaping his story into dramatic form, deciding how to introduce his major characters, devising theatrically effective episodes to carry the action forward, and thinking about whether to write a subplot to act as a counterpoint to the main narrative. He had to give the action an appropriate beginning, middle and end, all the time bearing in mind the need to engage and entertain demanding audiences. These ranged from his company's patrons Elizabeth I and her successor James VI and I and their guests when the plays were given at court, as well as the aristocrats, the law students, the merchants and their wives, and the humbler groundlings who thronged to the Globe to see and hear his plays.

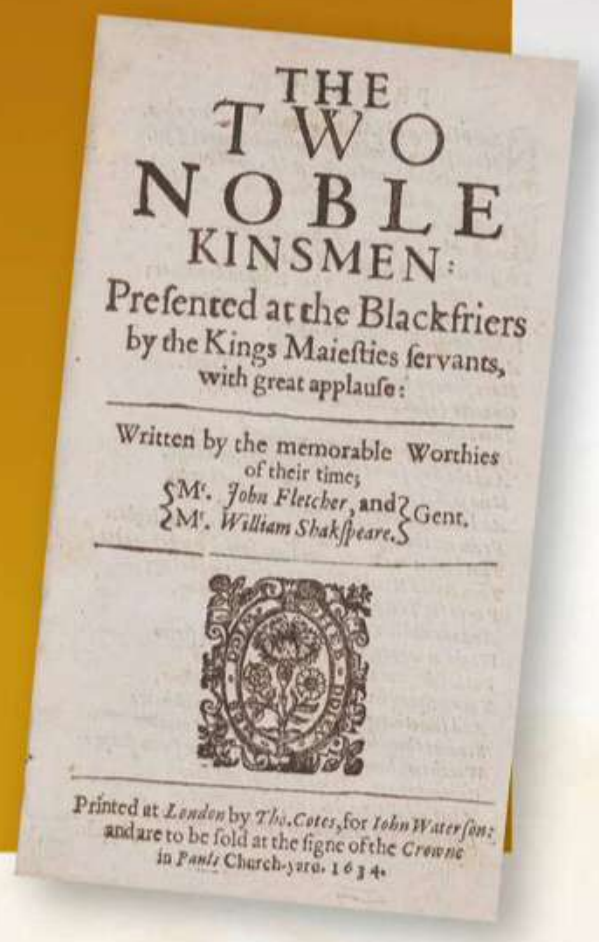
Once he had plotted his play, Shakespeare would have turned his mind to the dialogue. Most plays were written at least partly in either blank (unrhymed) or rhyming verse. Four of Shakespeare's plays *Richard II*, *King John*, and *Henry VI, Part 1* and *Part 3* use virtually no prose. But prose came increasingly to be used especially for low life characters, and for comedy. Sometimes Shakespeare based verse speeches quite closely on the prose that he found in his sources. More frequently he let his imagination run free, employing a vast range of styles from colloquial prose to rhetorical verse with virtuosic skill. He took inspiration not only from the books he read but also, no doubt, from real life from the townsfolk of Stratford, the people he met on his long journeys on horseback, taking two or three days each way, between his hometown and the capital, and on the streets of London as he walked from his lodgings to the playhouse.

SIR STANLEY WELLS is emeritus professor of Shakespeare Studies at the University of Birmingham, honorary emeritus governor of the Royal Shakespeare Company and honorary president of the Shakespeare Birthplace Trust

A MASTER COLLABORATOR?

There was a high demand for new plays in the Elizabethan theatre, and partly because of this, dramatists often wrote in collaboration. And sometimes plays were revised by someone other than their original author. In the prologue to *Volpone*, Shakespeare's friend and rival Ben Jonson says he wrote the play in five weeks, "without a co-adjutor, novice, journeyman or tutor". This defines four sorts of collaborator: equal partner, apprentice, hack writer and master craftsman.

The only plays for which we have documentary evidence to show that they were written by Shakespeare in collaboration are *The Two Noble Kinsmen* and the lost *Cardenio*, but scholars have come increasingly to believe, based on stylistic evidence, that he worked along with other writers on several plays either early or late in his career. These include the likes of *Edward III*, *Titus Andronicus* and *All's Well That Ends Well*.


THE TWO NOBLE KINSMEN: Presented at the Blackfriers by the Kings Maiesties servants, with great applause: Written by the memorable Worthies of their time; M^r. John Fletcher, and M^r. William Shakspeare. Gent.

Printed at London by Tho. Cotes, for John Waterson: and are to be sold at the signe of the Crowne in Paul's Church-yard. 1634.

A 1634 edition of *The Two Noble Kinsmen*, which Shakespeare wrote in collaboration with fellow playwright John Fletcher (1579–1625)

THE PLAY'S THE THING

From the courtyards of inns to the first purpose-built public playhouses, the theatre offered exciting new leisure opportunities for ordinary Elizabethans

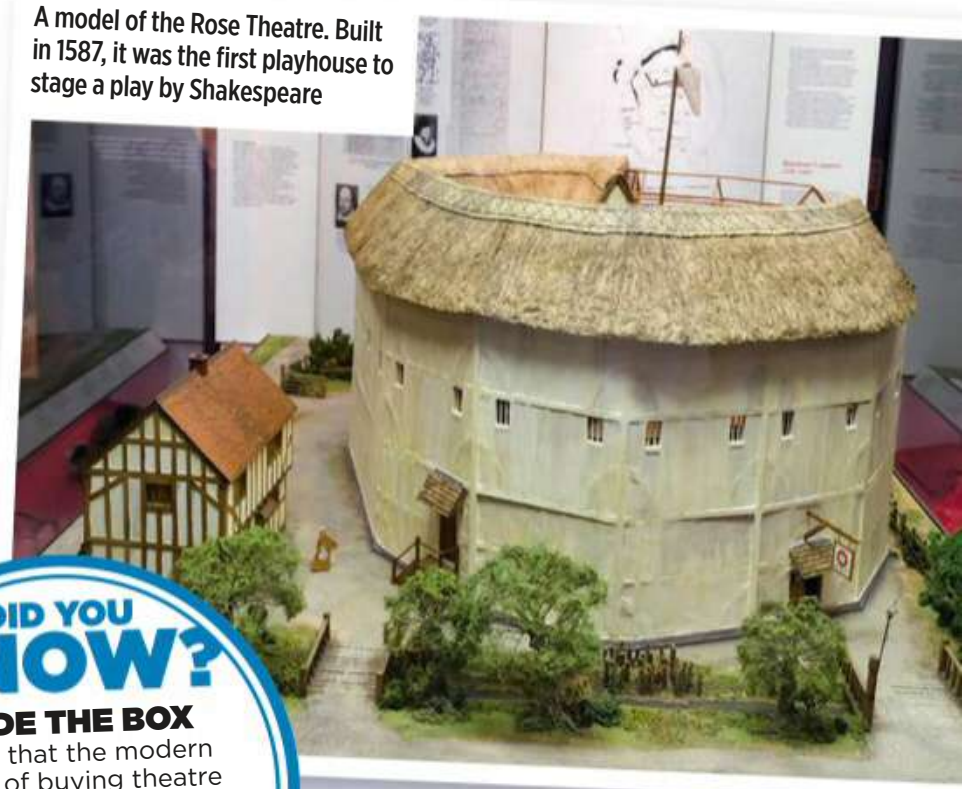
Entertainment in late medieval and Tudor London came in a variety of forms, including cockfighting, bearbaiting and even public executions. Plays at this time often had a religious theme or a moral at the end – such as the battle between good and evil.

The first introduction most people would have had to plays would have been performances by travelling companies of players. Moving from town to town in carts, these small troupes of actors would put on performances, often in a local inn or by using their cart as a stage. The companies were usually run by the actors themselves, who would invest their own money, but it was a far from lucrative business. The members of the company were responsible for every aspect of their productions, from making the costumes to creating scenery and staging. People would often be suspicious of strangers travelling through their parishes, especially with the frequent outbreaks of plague that occurred during the Elizabethan period.

Plays were often performed in the courtyards of inns, public halls and private residences, but as their popularity grew, it became clear that dedicated spaces to stage them were needed. By 1590, London boasted four public theatres: The Theatre, the Curtain, the Newington Butts Theatre and the Rose, with others such as the Swan, the Globe and the Hope built later.

ROYAL APPROVAL

Once Elizabeth I came to the throne in 1558, popular plays evolved to include comedies and tragedies, with Shakespeare, Christopher Marlowe and Ben Jonson taking the lead as the most popular playwrights. The Rose Theatre in Southwark would be the first to have a play written by Shakespeare performed in it.



A model of the Rose Theatre. Built in 1587, it was the first playhouse to stage a play by Shakespeare

DID YOU KNOW?

INSIDE THE BOX

It's said that the modern practice of buying theatre tickets at the 'box office' may have come from the Elizabethan tradition of putting the admission fee into a box on the way into a playhouse.

GETTY IMAGES X2, ALAMY X2

In 1594, Shakespeare co-founded an acting company called the Lord Chamberlain's Men. We know he acted with them, but we do not know which parts he played. Shakespeare was their in-house and leading playwright, though they also performed plays by other people. Their repertory of plays changed quickly so that there was always variety to attract audiences.

As popular as the theatres were with many Elizabethans, they were seen as a threat by London's officials, who believed that large gatherings could have a negative impact on law and order, and become breeding grounds for theft and criminality. Many attempts were made to close them, but none succeeded – in part owing to Elizabeth I's continued support of the establishments, with the only shutdowns coming when the plague swept through the city.

Nobles and wealthy individuals often became patrons of acting companies, one of the most famous being Lord Chamberlain Henry Carey, who was the patron of the Lord Chamberlain's Men. Noble patrons were useful: they gave the company political protection, as well as financial backing.

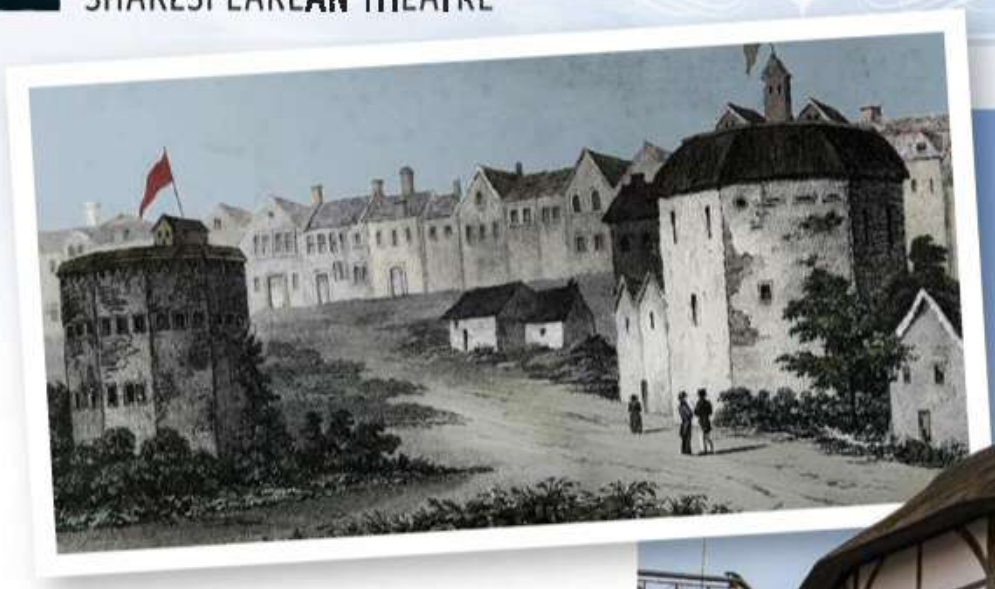
It was also boon to theatre's survival that most of London's playhouses were built outside the official city boundaries, many around the South Bank of the Thames – a vibrant entertainment district that boasted a wealth of taverns, brothels and animal-baiting arenas. The Lord Mayor had no jurisdiction here. If he wanted to protest against the theatres, he had to resort to sending angry messages to the queen.

MAIN: **Christopher Marlowe was one of Elizabethan theatre's most prominent playwrights until his death in 1593**

INSET: **A portrait of Lord Chamberlain Henry Carey, who served as the patron of Shakespeare's playing company**

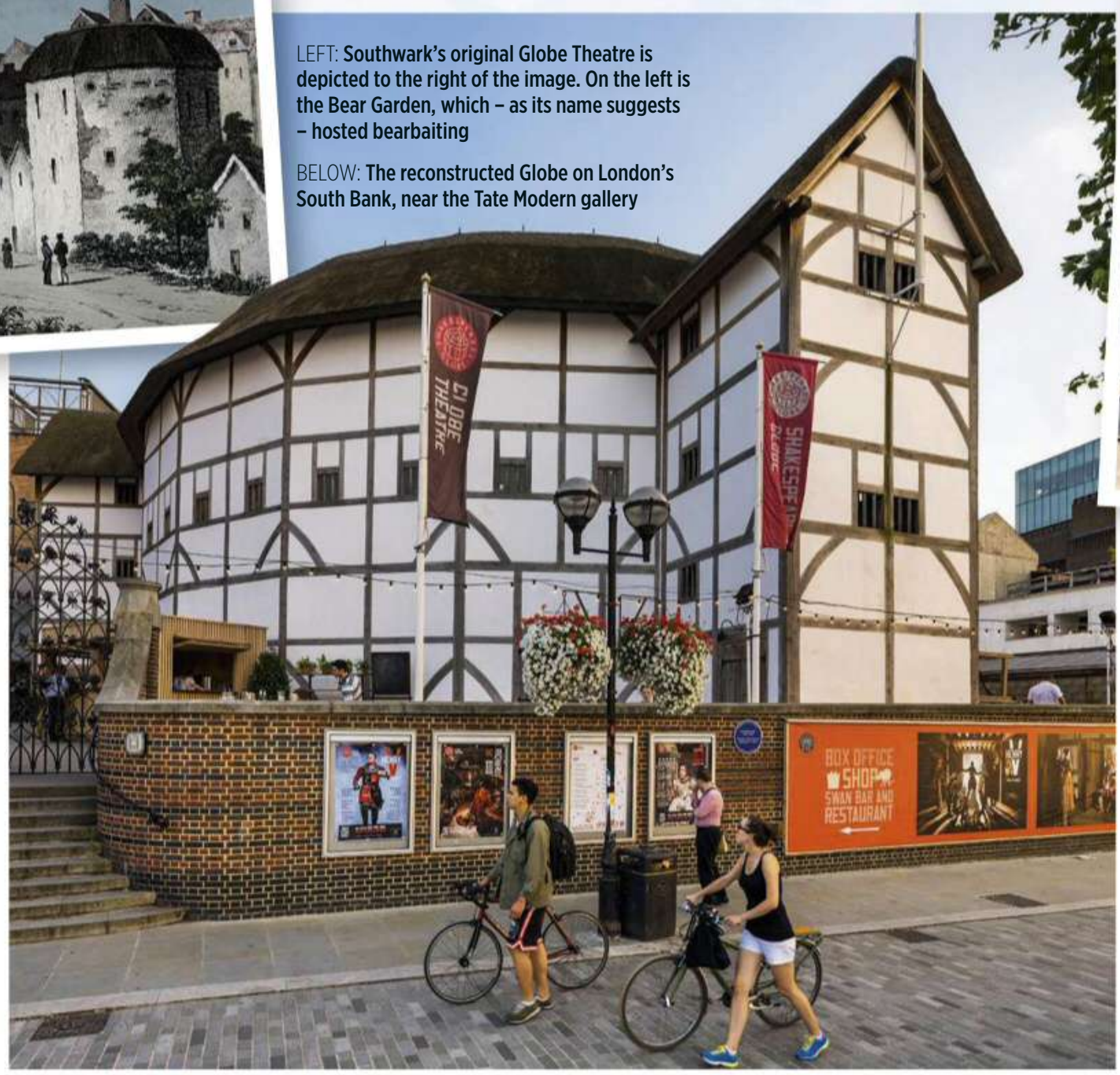
"NOBLE PATRONS WERE USEFUL: THEY GAVE THE COMPANY PROTECTION AND FINANCIAL BACKING"

This landscape image of London, dated c1630, shows old St Paul's Cathedral and old London Bridge, as well as several playhouses with their flags flying



LEFT: **Southwark's original Globe Theatre is depicted to the right of the image. On the left is the Bear Garden, which – as its name suggests – hosted bearbaiting**

BELOW: **The reconstructed Globe on London's South Bank, near the Tate Modern gallery**



ALL THE WORLD'S A STAGE

In 1599, the Lord Chamberlain's Men opened their own theatre in Southwark called the Globe. This replaced The Theatre in Shoreditch, which was forced to close in 1597 after its lease ran out – the structure was pulled down and its timber used for the new venue near the Thames. It's believed that *Julius Caesar* was the first play Shakespeare wrote for the Globe, and many more of his best-known plays would receive their first performances here, including *Hamlet* and *Othello*.

The Globe was polygonal, a many-sided building with an open-air yard directly in front of the stage, along with tiered galleries covered by a small roof. There was also a small 'tiring house' where actors would change into their costumes, along with a canopy directly above the stage known as the 'heavens', which protected the actors from rain and could be used to lower characters from above.

A flag would fly from the theatre to let people know that a show would take place that day. Performances were held during daylight; the words of the script told the audience when to imagine that a scene was taking place at night. Wealthier members of the audience – typically merchants and businessmen – would sit around the stage in the galleries. Those who paid less, known as groundlings, would stand in the yard or pit. Standing here cost one penny and it was one penny more to sit in the gallery on a bench, but being a groundling took you much closer to the action. The nobility would sit in higher-status areas closer to the stage, known as the lords' or gentlemen's rooms.

Unlike the elaborate sets that many modern shows rely on, Elizabethan performances had little in the way of scenery. Audiences depended on the characters to explain where the play was set. Special effects were made possible using trapdoors, which could usher in devils and ghosts, while angels and gods could be lowered from above with ropes. A cannonball rolling across the stage could imitate thunder, while firecrackers could herald the use of magic. Elizabethan audiences loved violent scenes and gore, so real animal blood would often be employed: if a character was to be beheaded, the fake head would often contain a pig's bladder filled with blood, which would then flood across the stage.

Up to 3,000 people would have squeezed into the Globe to catch a glimpse of the latest play and the atmosphere would have been rowdy and excitable cheering for the lovers and heckling for the villains. As the theatre was still a fairly new form of entertainment, audiences would eagerly await the next scene, keen to see how it

Trapdoors were installed in Elizabethan theatres to assist with special effects

Scores of people still pack into the Globe every year to hear the very words that Shakespeare wrote – more than 400 years after his death

DID YOU KNOW?

SPECIAL EXEMPTION

The modern-day Globe Theatre, which first opened its doors in 1997, is the only building in London allowed to have a thatched roof – a law came in banning them after the Great Fire of 1666.

Food waste in the form of fruit seeds and nutshells discovered during excavations of the Rose theatre

GETTY IMAGES X5, ALAMY X5

Duelling techniques, such as those depicted in the 1595 manual by Vincentio Saviolo, *His Practise*, were used by actors to train in sword fighting

"WOMEN WERE NOT ALLOWED ON STAGE IN ENGLAND'S PUBLIC THEATRES UNTIL 1660"

would be performed. The power of a moving soliloquy – a speech given by one character within a play as if they are talking to themselves – could render even the most animated audience into a captivated silence.

Snacks such as apples and pears would be served, and women known as apple-wives would sell the fruits in the yard and galleries. These apples came in handy if the audience wanted something to show the actors that they were bored. Ale and wine were also popular to drink while enjoying the play.

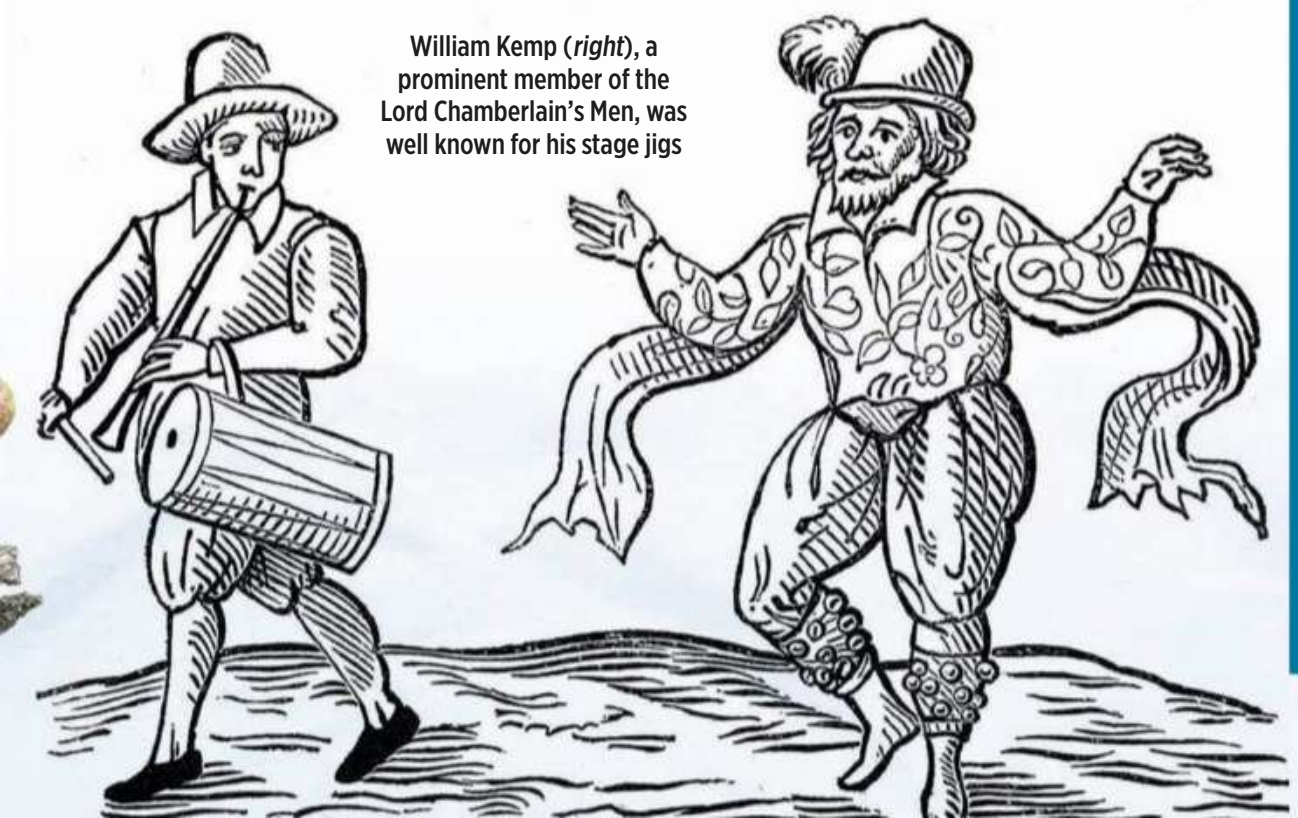
ONE MAN IN HIS TIME PLAYS MANY PARTS

Actors – known as players – would often join an acting company as young boys, working as apprentices and trained by senior actors. As well as learning how to memorise their lines, they would also be taught sword fighting (a key element of many plays – get it wrong and you risked being hurt), and how to dance and sing. Some of the most well-known actors during Shakespeare's time were Richard Burbage, William Kemp and Edward Alleyn.

Clothing in the Elizabethan period had strict rules – it was a sign of rank, and actors were the only people allowed to wear clothing of ranks higher than themselves. Female characters were played by boys and young men because women were not allowed on stage in England's public theatres until 1660. Wearing makeup, wigs and a farthingale (a series of hoops to make a skirt stand out and give the illusion of hips), the boys nonetheless looked convincing.

In 1613, during a performance of Shakespeare's *Henry VIII, or All Is True*, the Globe caught fire after sparks from the playhouse cannon set fire to the thatched roof. It was rebuilt and opened in 1614 with a tiled roof, but by this time Shakespeare had retired from writing. This second theatre would remain in use until 1642, when a parliamentary decree pressed for by the Puritans saw it closed. Today, a reconstruction of the Globe sits near to its original position and still holds performances of Shakespeare's plays.

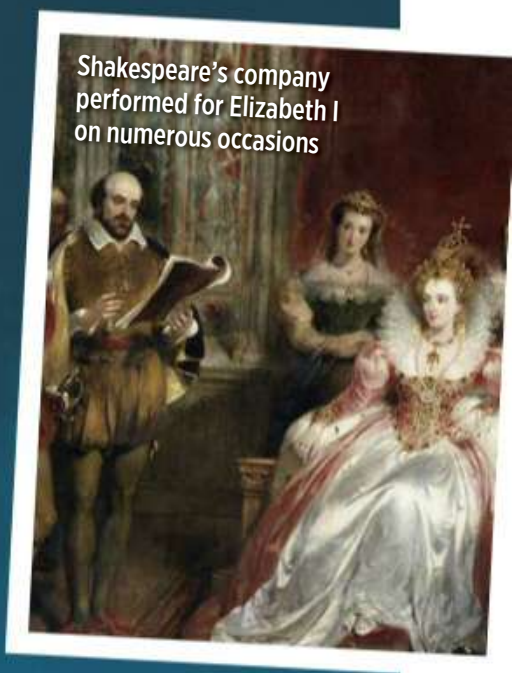
WORDS: EMMA SLATTERY WILLIAMS



William Kemp (*right*), a prominent member of the Lord Chamberlain's Men, was well known for his stage jigs

SHAKESPEARE'S RULERS

Did Shakespeare have personal connections with the monarchs who reigned during his lifetime? And how much influence did they have over his work?



Shakespeare's company performed for Elizabeth I on numerous occasions

Queen Elizabeth I was a noted lover of the theatre, and numerous private plays were performed for her in her palaces. The Lord Chamberlain's Men – the company Shakespeare belonged to – would often create plays especially for the court, so the queen would have certainly been familiar with his material. In fact, the rise of professional theatres, companies and playwrights were among the chief characteristics of the artistic culture she led.

Once James VI and I ascended the English throne, Shakespeare and his company were no doubt concerned what the change in ruler might mean for them. They needn't have worried: the king swiftly declared himself the new patron of Shakespeare's company, which was renamed the King's Men. The company was even required to participate in the king's coronation procession.

It's believed that Shakespeare's Scottish tragedy *Macbeth* was in part inspired by the monarch's obsession with witchcraft – James personally attended witch trials and even wrote a book on the subject. The play follows the title character after he is told by three witches that he will become king of Scotland, resulting in him attempting to murder his way to throne.

A 19th-century depiction of Macbeth's encounter with the three witches, painted by Dutch-French artist Ary Scheffer

SHAKESPEARE'S CREATIVE MILESTONES

Selected 'highlights' from the life of the great playwright...

1590–92
Shakespeare begins his career as a collaborative dramatist and works on three plays about Henry VI.

1592
He is called an "upstart crow" in *Greene's Groatsworth of Wit*.

1593
His name first appears in print with the publication of his highly popular and erotic poem *Venus and Adonis*. His tragic poem *Lucrece* appears in 1594. Both works are dedicated to Henry Wriothesley, the Earl of Southampton.

1594
He co-founds a new theatre company, the Lord Chamberlain's Men. *The Comedy of Errors* is performed for the lawyers at Gray's Inn on 28 December.

1598
The scholar Francis Meres praises Shakespeare for being "honey-tongued" and notices him as a writer of poems, including sonnets, and plays.

1599–1600
The Globe Theatre opens, and Shakespeare writes *Henry V*, *Julius Caesar* and *Hamlet*.

1602
Twelfth Night, or What You Will is performed for law students at the Middle Temple on 2 February.

1603
The Lord Chamberlain's Men are renamed the King's Men when James VI and I ascends the throne.

1606
King Lear is performed on St Stephen's night (26 December) at Whitehall Palace before King James VI and I.

1609
Shakespeare's Sonnets published.

1611
The Winter's Tale is performed at the Globe Theatre. *The Tempest* is performed on All Saints' Day (1 November) before the king.

1612
Fellow playwright John Webster praises "the right happy and copious industry of Master Shakespeare".

1613
The Globe Theatre burns down on 29 June during a performance of *Henry VIII, or All Is True*, a play that he has co-written with John Fletcher.

1623
Master William Shakespeare's Comedies, Histories, and Tragedies is published in folio size, and contains 36 of his plays, but none of his poems. It has become known as the First Folio.

GETTY IMAGES X2

18+

WHAT IS AVAXHOME?

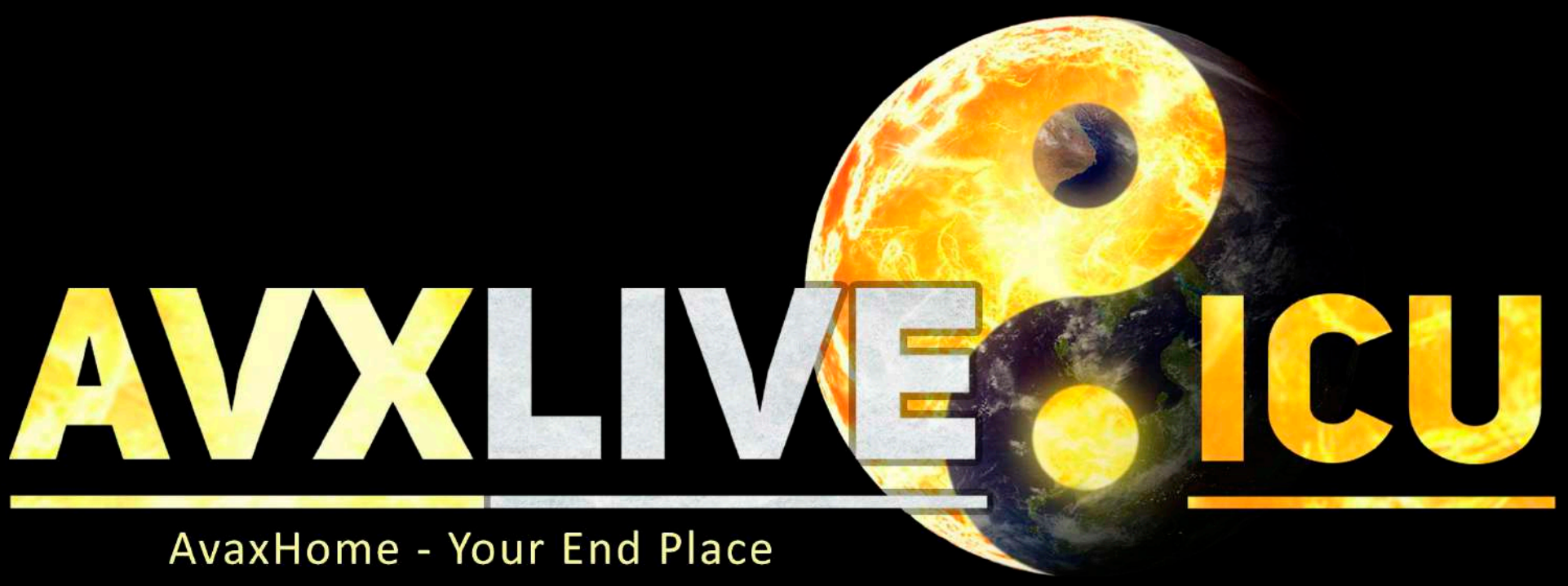
AVAXHOME-

the biggest Internet portal, providing you various content: brand new books, trending movies, fresh magazines, hot games, recent software, latest music releases.

Unlimited satisfaction one low price
Cheap constant access to piping hot media
Protect your downloadings from Big brother
Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages
Brand new content
One site



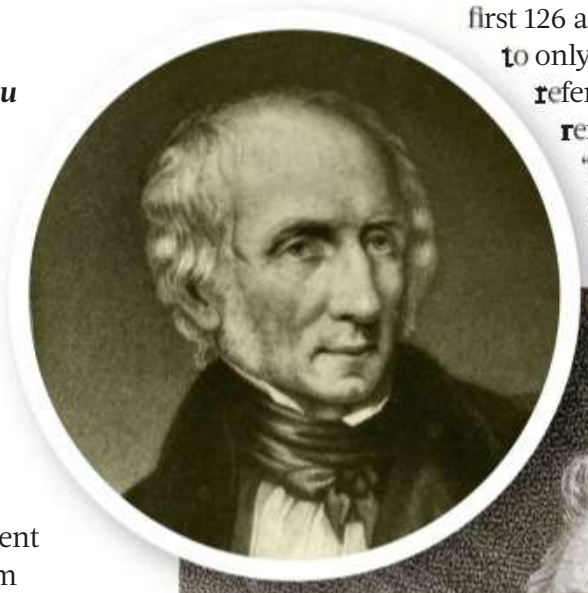
We have everything for all of your needs. Just open https://avxlive.icu

THE KEY TO SHAKESPEARE'S HEART

Dr Paul Edmondson examines Shakespeare's Sonnets and reveals what they tell us about the thoughts and desires of the man who wrote them

In 1827, the English Romantic poet William Wordsworth published a collection simply known as his *Poetical Works*. Of its contents, one of the most intriguing passages is to be found in his sonnet about sonnets, *Scorn Not the Sonnet*, which opens with the following lines:

Scorn not the Sonnet; Critic, you have frowned,
Mindless of its just honours;
with this key
Shakespeare unlocked his heart...



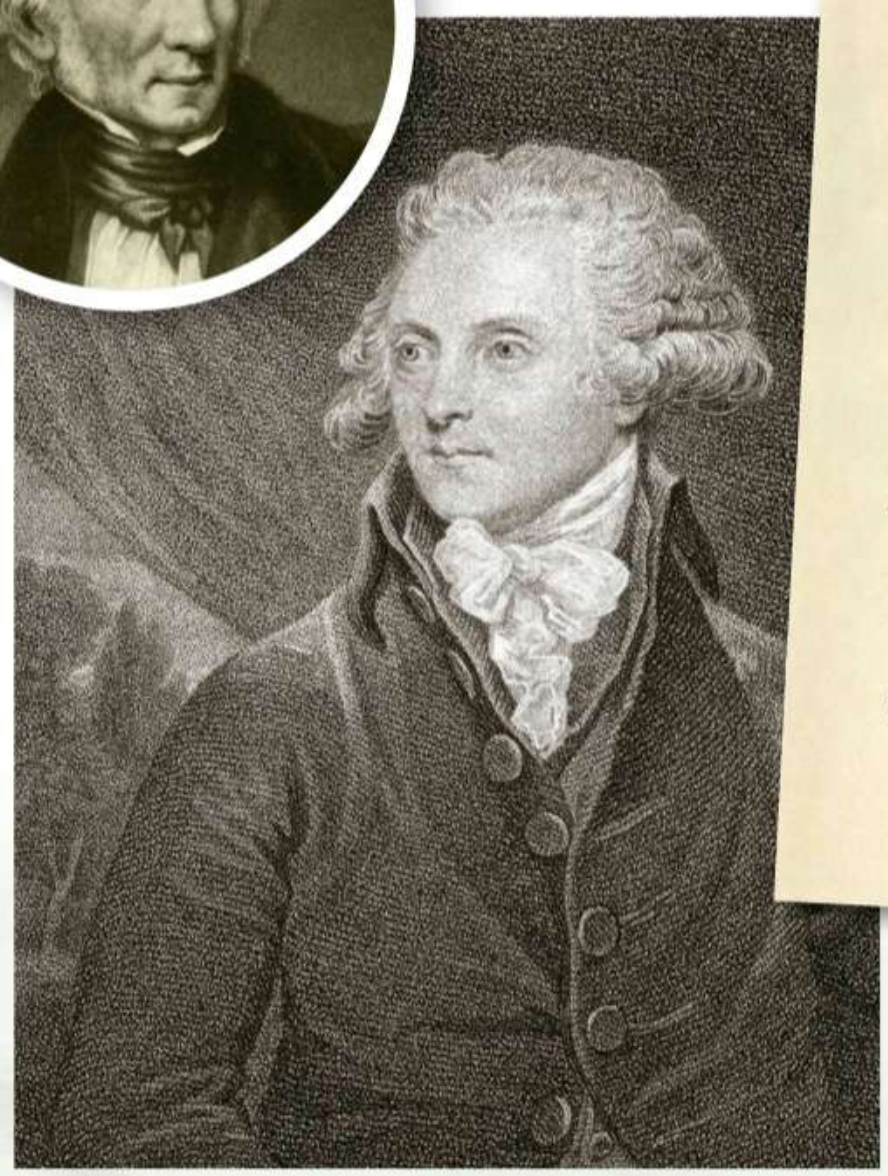
William Wordsworth (1770–1850) remained an ardent admirer of Shakespeare's Sonnets

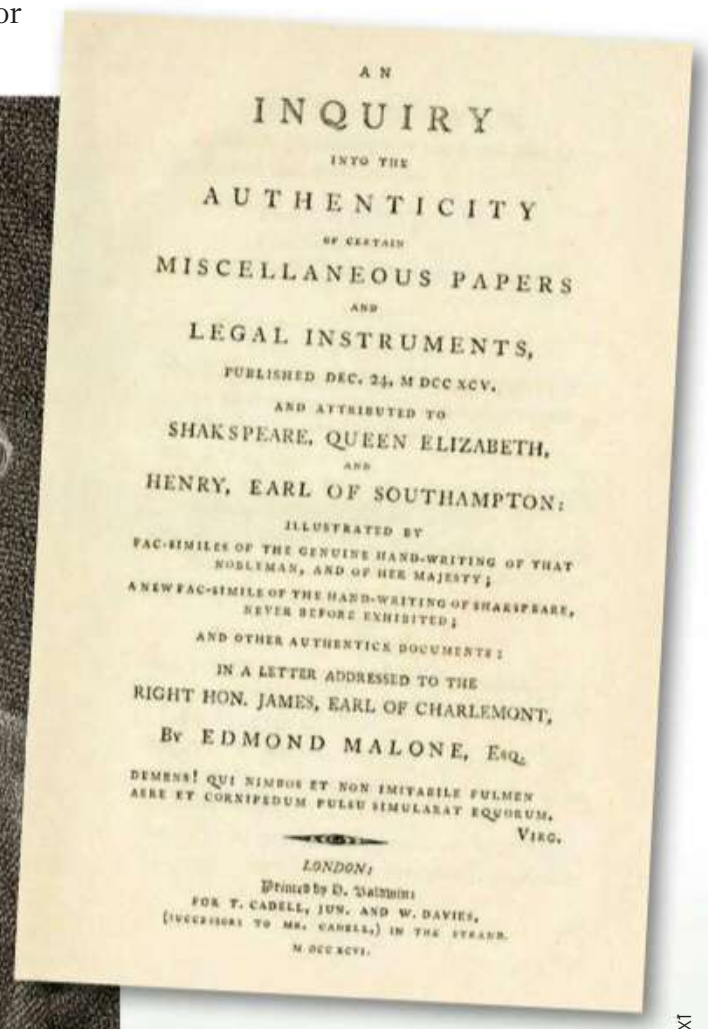
Wordsworth's remark about Shakespeare's Sonnets being the "key" to Shakespeare's "heart" proved controversial at the time. The Sonnets had long provoked blushes, embarrassment and defensive reactions. William Hazlitt referred to them as "somewhat equivocal"; Samuel Taylor Coleridge assured his seven-year-old son that Shakespeare was "in his heart's heart chaste". All readers of Shakespeare's Sonnets eventually have to admit that some of them express Shakespeare's desire for men as well as women.

A collection of 154 of Shakespeare's sonnets was first published in 1609. It includes some of the greatest of all poems in English (for example Sonnets 12, 18, 20, 27, 29, 30, 73, 116, 129, 130 and 138). The Sonnets did not appear in print again until 1640, and even then, they were adapted. Some of their masculine pronouns were changed into the feminine form. Sonnet 108's "sweet boy" was altered to "sweet-love"; Sonnet 104's "friend" to "fair love". They were given titles and Shakespeare's open and multi-directional love poems were wielded into a narrative he never intended.

The Shakespeare scholar Edmond Malone published the first critical edition of the Sonnets in 1778, adding more commentary in 1790. Unfortunately, Malone misread the Sonnets and cast a long and debilitating critical shadow over them. He erroneously assumed that the first 126 are all addressed to a man, and to only one man, to whom he evasively refers as "this person", and that the remaining 28 are all addressed to "a lady". Malone's error became a critical commonplace. For three centuries most readers have approached the Sonnets with only two addressees in mind, constructed stories about them, and used them to write Shakespearean biography.

But the Sonnets themselves present an altogether different and much richer truth. Shakespeare was writing them over a long period of time. It was not until 1971 that the Shakespearean scholar ▶





AN
INQUIRY
INTO THE
AUTHENTICITY
OF CERTAIN
MISCELLANEOUS PAPERS
AND
LEGAL INSTRUMENTS,
PUBLISHED DEC. 24, M DCC XCV.
AND ATTRIBUTED TO
SHAKSPEARE, QUEEN ELIZABETH,
AND
HENRY, EARL OF SOUTHAMPTON:
ILLUSTRATED BY
FAC-SIMILES OF THE GENUINE HAND-WRITING OF THAT NOBLEMAN, AND OF HER MAJESTY;
A NEW FAC-SIMILE OF THE HAND-WRITING OF SHAKSPEARE, NEVER BEFORE EXHIBITED;
AND OTHER AUTHENTICK DOCUMENTS:
IN A LETTER ADDRESSED TO THE
RIGHT HON. JAMES, EARL OF CHARLEMONT,
BY EDMOND MALONE, ESQ.
DEMENS! QUI NIMBOS ET NON IMITABILE FULMEN
AERE ET CORNIPEDUM PULSU SIMULABAT EQUORUM.
VIRG.
LONDON:
Printed by D. Wilkinson;
FOR T. CADELL, JUN. AND W. DAVIES,
(SUCCESSORS TO MR. CADELL,) IN THE STRAND.
M DCC XCVI.

ABOVE: **The title page from a 1796 work by renowned Shakespeare scholar Edmond Malone (1741–1812), whose erroneous assumptions about the Sonnets were widely accepted for centuries**

LEFT: **An engraving of Malone**

GETTY IMAGES X3, ALAMY X1

Andrew Gurr posited that Sonnet 145 could be regarded as Shakespeare's earliest poem. Its iambic tetrameter makes it distinctive. It reads like an early work. Its couplet puns on the maiden name of Shakespeare's wife:

'I hate' from hate away she threw,
And saved my life, saying 'not you.'

"Hate away" was an alternative pronunciation of 'Hathaway', and we might even hear the name 'Anne' in the final line: "Anne saved my life…" Perhaps Sonnet 145 dates from 1582, the year William and Anne married. Other potentially early sonnets include 153 and 154. Both of them are different translations of the same Greek epigram and might originate from one of Shakespeare's grammar school exercises.

In recent years, MacDonald P Jackson has suggested a chronology of the Sonnets by relating unusual words and expressions in them to the plays. It seems that Shakespeare was writing the Sonnets over at least 27 years. Moreover, the Sonnets are not printed in the order in which Shakespeare wrote them. The earliest, from 1582, are printed in the later part of the collection (Sonnets 127–154), and the ones written last, between 1600 and 1609, are printed earlier (Sonnets 104-126).

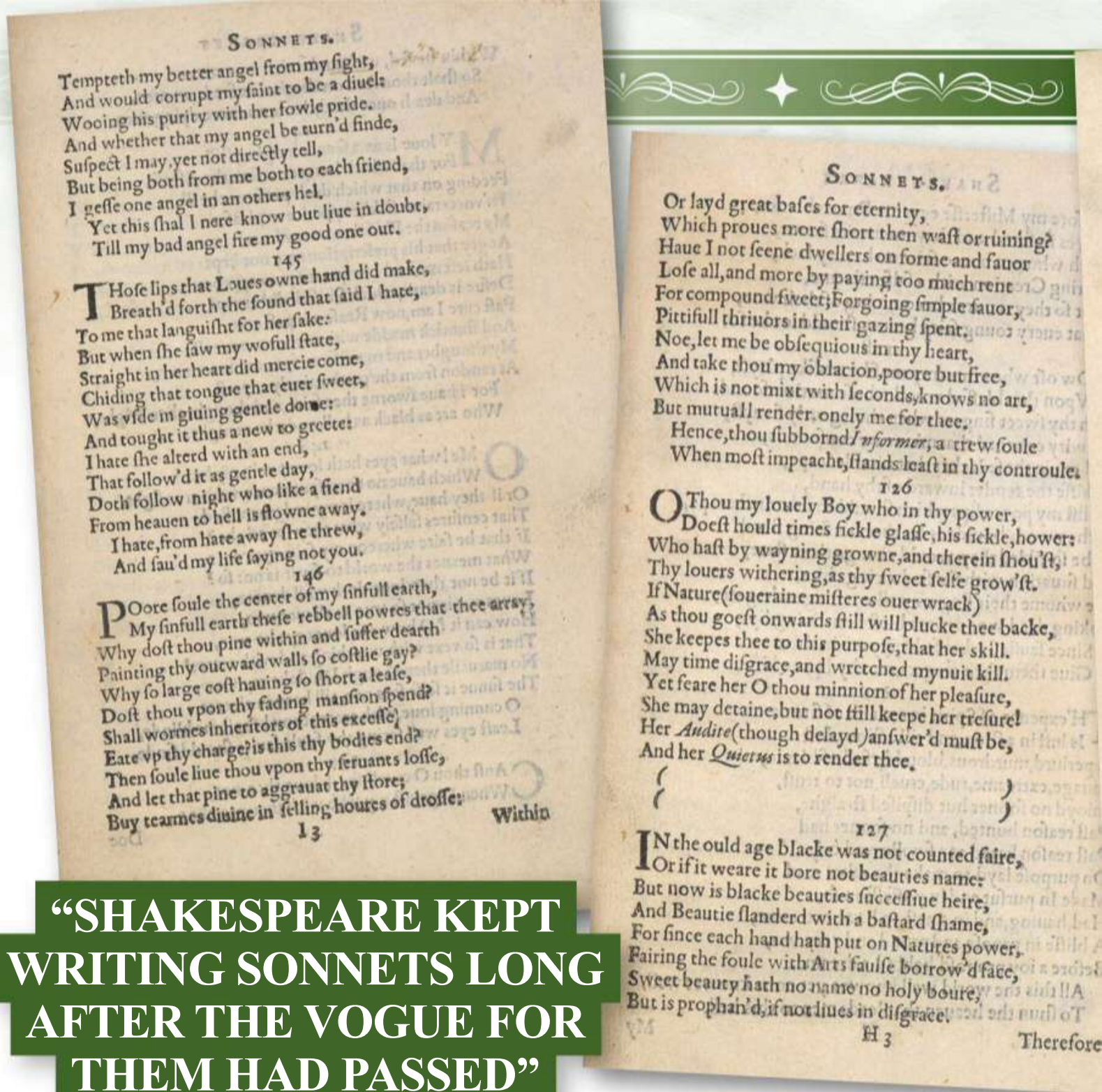
The implications of this chronology are important. Shakespeare was not setting out to tell a story, still less to write a sonnet sequence – as many of his contemporaries had done in the early to mid-1590s. Instead, he was writing sonnets for personal and ultimately unknowable reasons, and kept writing them long after the vogue for sonnets had passed. Wordsworth was right: Shakespeare's Sonnets are the key to unlocking Shakespeare's heart, but that key has now taken on an altogether different shape.

Fourteen sonnets are undoubtedly addressed to a man, and a further 13 might be because of the sonnets printed immediately before or after them. They are not addressed to the same male subject. Sonnet 26 refers to the "Lord of my love", Sonnet 54 to a "beauteous and lovely youth", and Sonnet 126 to a "lovely boy". Their addressees differ in age and social status.

Only seven sonnets are unambiguously addressed to a female, and only two more are likely to be. The so-called 'Dark Lady' (a term that Shakespeare never uses) is one of literature's most famous red herrings. The beauty of blackness is praised in Sonnet 127; the addressee of Sonnet 132 is admired for her black eyes – like "loving mourners" – and "a woman coloured ill" is mentioned in Sonnet 144. These three sonnets, and the other female directed ones, might all refer to several different women.

Only 121 out of the 154 sonnets are addressed to people; 85 of these could be to a male or a female; 25 sonnets are meditations, or reflections; seven sonnets are addressed to abstract concepts (Sonnets 19 and 123, for example, are both addressed to "Time"); and two sonnets are translations. It is high time to bury Malone's two sonnet-protagonists, and in so doing we set Shakespeare's Sonnets free – as a collection of related but ultimately separate poems.

Shakespeare's personality now shines through the Sonnets in new ways. To claim that the 1609 collection contains mainly private poems is supported by its title-page: "Shakespeare's Sonnets. Never before imprinted." He is referred to in only the third person. The publisher assumes we know who Shakespeare is. We are not told his first name. The absence of "by William Shakespeare" supports the view that the poems were published without Shakespeare's permission. The printer's dedication to "the only begetter of these ensuing sonnets", a "Mr W.H.", appears therefore to be directed to the procurer of the manuscript, rather than to their inspirer. Shakespeare either loaned his papers (perhaps a notebook) to Mr W.H., or else Mr W.H. obtained the Sonnets by some other means. Shakespeare presents himself in Sonnet 136 in which he puns throughout on his first name – "will" – in relation to sexual desire. The sonnet ends with an explicit self-identification:


SONNETS.

Tempteth my better angel from my sight,
And would corrupt my saint to be a diuel:
Wooing his purity with her fowle pride.
And whether that my angel be turn'd finde,
Suspect I may, yet not directly tell,
But being both from me both to each friend,
I geſſe one angel in an others hel.
Yet this ſhal I nere know but liue in doubt,
Till my bad angel fire my good one out.

145

THoſe lips that Loues owne hand did make,
Breath'd forth the ſound that ſaid I hate,
To me that languiſht for her ſake:
But when ſhe ſaw my wofull ſtate,
Straight in her heart did mercie come,
Chiding that tongue that euer ſweet,
Was vſde in giuing gentle doome:
And tought it thus a new to greete:
I hate ſhe alterd with an end,
That follow'd it as gentle day,
Doth follow night who like a fiend
From heauen to hell is flowne away.
I hate, from hate away ſhe threw,
And ſau'd my life ſaying not you.

146

POore ſoule the center of my ſinfull earth,
My ſinfull earth theſe rebbell powres that thee array,
Why doſt thou pine within and ſuffer dearth
Painting thy outward walls ſo coſtlie gay?
Why ſo large coſt hauing ſo ſhort a leaſe,
Doſt thou vpon thy fading manſion ſpend?
Shall wormes inheritors of this exceſſe,
Eate vp thy charge? is this thy bodies end?
Then ſoule liue thou vpon thy ſeruants loſſe,
And let that pine to aggraua thy ſtore;
Buy tearmes diuine in ſelling houres of droſſe:

13 Within

SONNETS.

Or layd great baſes for eternity,
Which proues more ſhort then waſt or ruining?
Haue I not ſeene dwellers on forme and fauor
Loſe all, and more by paying too much rent
For compound ſweet; Forgoing ſimple fauor,
Pittifull thriuors in their gazing ſpent.
Noe, let me be obſequious in thy heart,
And take thou my oblacion, poore but free,
Which is not mixt with ſeconds, knows no art,
But mutuall render, onely me for thee.
Hence, thou ſubborn'd *Informer*, a trew ſoule
When moſt impeacht, ſtands leaſt in thy controule.

126

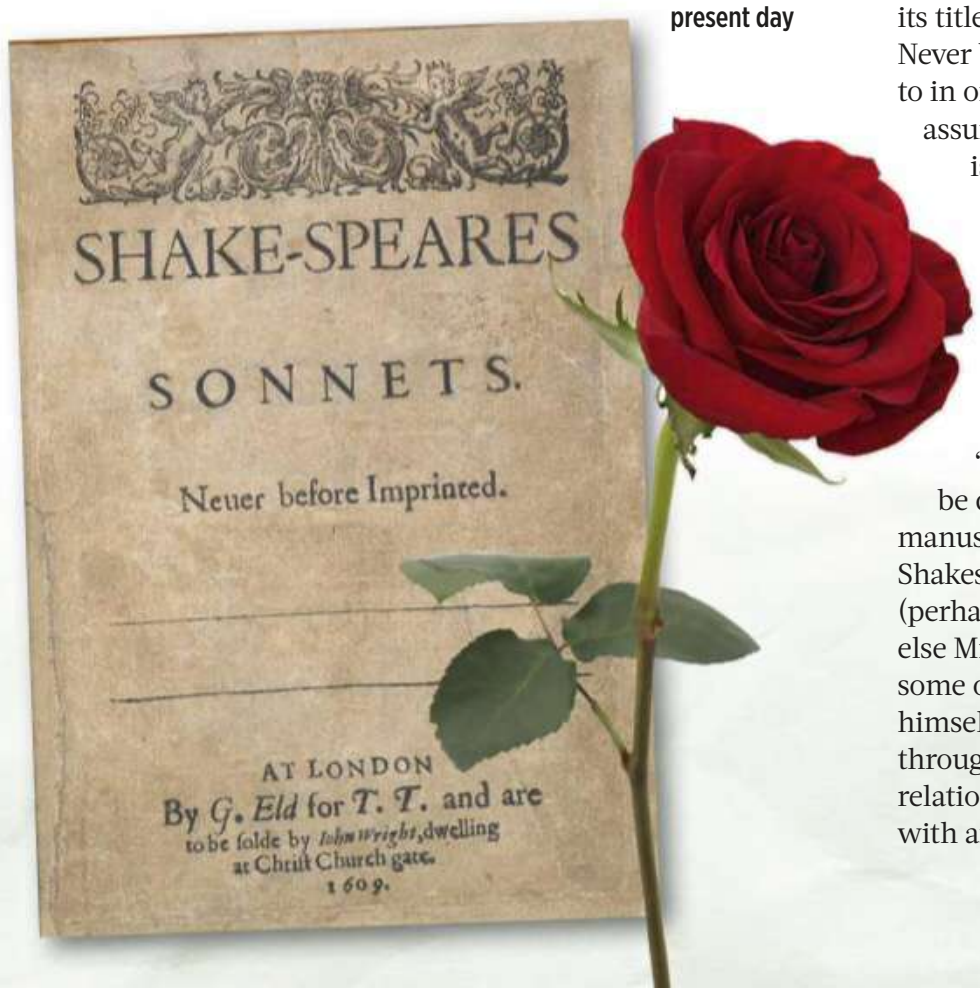
OThou my louely Boy who in thy power,
Doeſt hould times fickle glaſſe, his ſickle, hower:
Who haſt by wayning growne, and therein ſhou'ſt,
Thy louers withering, as thy ſweet ſelfe grow'ſt.
If Nature (ſoueraine miſteres ouer wrack)
As thou goeſt onwards ſtill will plucke thee backe,
She keepes thee to this purpoſe, that her skill.
May time diſgrace, and wretched mynuit kill.
Yet feare her O thou minnion of her pleaſure,
She may detaine, but not ſtill keepe her treſure!
Her *Audite* (though delayd) anſwer'd muſt be,
And her *Quietus* is to render thee.

127

IN the ould age blacke was not counted faire,
Or if it weare it bore not beauties name:
But now is blacke beauties ſucceſſiue heire,
And Beautie ſlanderd with a baſtard ſhame,
For ſince each hand hath put on Natures power,
Fairing the foule with Arts fauſe borrow'd face,
Sweet beauty hath no name no holy boure,
But is prophan'd, if not liues in diſgrace.

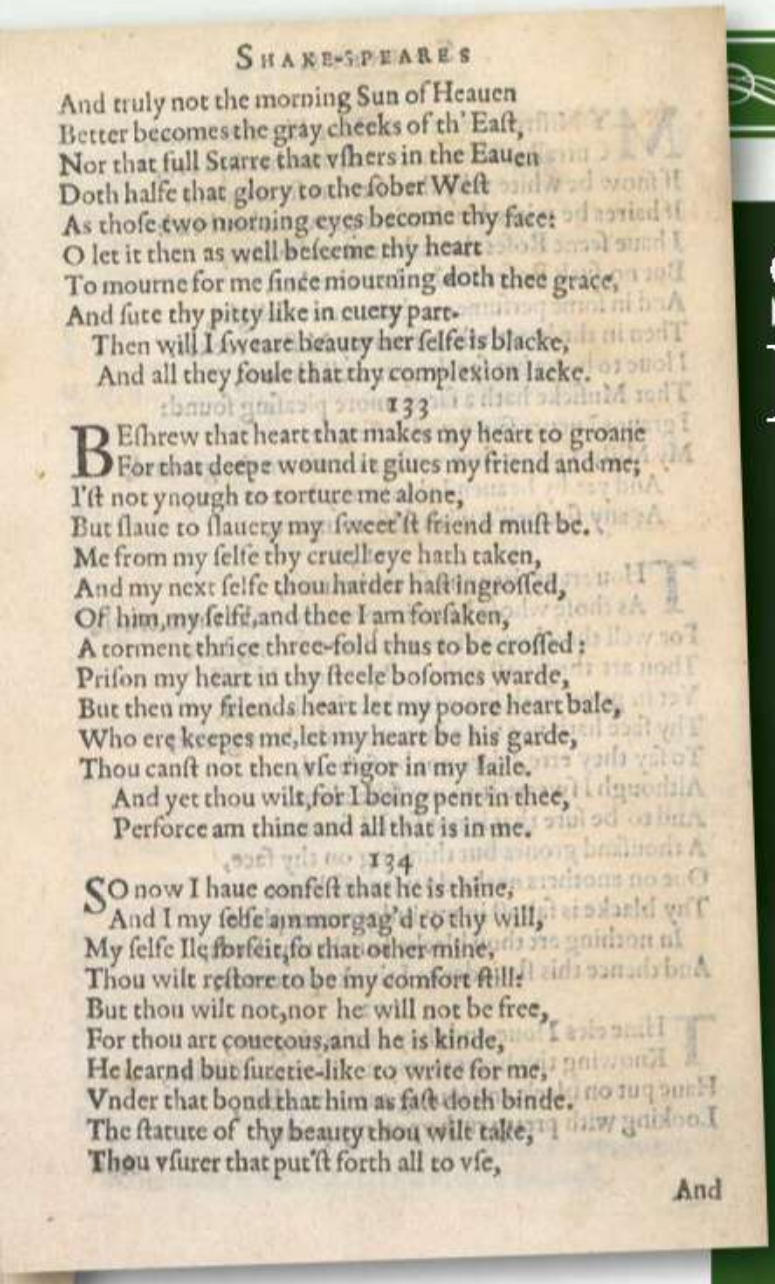
H 3 Therefore

"SHAKESPEARE KEPT WRITING SONNETS LONG AFTER THE VOGUE FOR THEM HAD PASSED"



The title page of *Shakespeare's Sonnets*. Only 13 copies of the volume are known to have survived to the present day

ALAMY X1, GETTY IMAGES X11



SHAKE-SPEARES

And truly not the morning Sun of Heauen
Better becomes the gray cheeks of th' East,
Nor that full Starre that vshers in the Eauen
Doth halfe that glory to the sober West
As those two morning eyes become thy face:
O let it then as well beseeme thy heart
To mourne for me since mourning doth thee grace,
And suite thy pitty like in euery part.
Then will I sweare beauty her selfe is blacke,
And all they foule that thy complexion lacke.

133

BEshrew that heart that makes my heart to groane
For that deepe wound it giues my friend and me;
I'st not ynough to torture me alone,
But slaue to slauery my sweet'st friend must be.
Me from my selfe thy cruell eye hath taken,
And my next selfe thou harder hast ingrossed,
Of him, my selfe, and thee I am forsaken,
A torment thrice three-fold thus to be crossed:
Prison my heart in thy steele bosomes warde,
But then my friends heart let my poore heart bale,
Who ere keepes me, let my heart be his garde,
Thou canst not then vse rigor in my laile.
And yet thou wilt, for I being pent in thee,
Perforce am thine and all that is in me.

134

SO now I haue confest that he is thine,
And I my selfe am morgag'd to thy will,
My selfe Ile forfeit, so that other mine,
Thou wilt restore to be my comfort still:
But thou wilt not, nor he will not be free,
For thou art couetous, and he is kinde,
He learnd but suretie-like to write for me,
Vnder that bond that him as fast doth binde.
The statute of thy beauty thou wilt take,
Thou vsurer that put'st forth all to vse,

And

A selection of the 154 sonnets that appear in the Shakespeare's famous 1609 collection. With a few notable exceptions, nearly all of the poems conform to the same structure

Make but my name thy love, and love that still,
And then thou lov'st me for my name is Will.

Allusions to Shakespeare's first name also occur in Sonnets 22, 57, 89, 134, and 143.

The fact that several of the sonnets are extremely sexually explicit suggests that they are either private confessions, or poems intended to be seen by only one other person. Sonnet 151, addressed to a woman, refers to the poet having an erection at the thought of her: his "flesh", "rising" at her name, does "stand", "proud of this pride". Sonnet 20 is addressed to a man who looks like a woman – "the master-mistress of my passion". Shakespeare delights in the man's "one thing", in a man "pricked" out "for women's pleasure". Sonnet 144 refers to "two loves" (a male and a female). Sonnets 40–42 present a bisexual love triangle; Sonnets 133 and 134 a bisexual or exclusive gay one.

There is always much to say about Shakespeare's Sonnets, the key to his heart, and it is surely likely that he wrote many more than the 154 that have survived. It was through the sonnet form that Shakespeare's own undeniably bisexual nature became united with his genius as a poet, and found fullest expression and fulfilment.

SHAKESPEARE IN NUMBERS

37

The number of (known) plays written by William Shakespeare

100

The number of deaths in his plays. Among them...

52 are stabbed to death
4 are poisoned
3 are stabbed and poisoned
2 are baked into a pie
2 are hanged
1 is mauled off-stage by a bear

410

The average number of professional productions of Shakespeare every year between 1959 and 2015, according to *the World Shakespeare Bibliography*

1,640

The number of times the word 'love' is featured in Shakespeare's plays

LOVE

£120

The rough cost of the new family home, New Place, bought by Shakespeare in Stratford-upon-Avon in 1597 – one of the largest houses in the borough

204

The number of speeches made by Cleopatra – the most of any female character

£1

The cost of a bound copy of Shakespeare's First Folio in 1623 – enough to buy 44 loaves of bread

358

The number of speeches made by Hamlet – the most of any Shakespearean character

3

Anne Hathaway was around three months pregnant when she married William Shakespeare in 1582

8 PLACES THAT SHAPED THE LIFE OF WILLIAM SHAKESPEARE

Zoe Bramley visits the locations famously associated with the writer's life – as well as those that have been forgotten

1 STRATFORD-UPON-AVON

The honey-coloured building simply known as Shakespeare's Birthplace on Henley Street in Stratford-upon-Avon is usually the first port of call for any tourist visiting the Warwickshire town where the playwright spent his early days. With its thatched roof, gables and timbered facade, it was the quintessential Tudor townhouse.

William was the third-born of eight children to his parents, John Shakespeare and Mary Arden. It would have been a crowded household, especially after William's marriage to the pregnant Anne Hathaway. The noise and smells emanating from John Shakespeare's glovemaking workshop, located in a room behind the house, would have formed the sensory background to William's boyhood.

Today the house is conserved and presented by the Shakespeare Birthplace Trust. The rooms have been furnished to evoke the interior of the house as it would been in Shakespeare's day, giving the visitor an authentic glimpse into the domestic life of an ordinary Tudor family.

Of course, that's not the only big draw for tourists making a pilgrimage to Stratford-upon-Avon. Just a short walk away is the town's guildhall, containing the schoolroom where Shakespeare developed an early love for literature, as well as the Holy Trinity Church, where he was laid to rest in 1616.

In the suburb of Shottery, a mile west from the town centre, you'll also find the large cottage where Shakespeare's wife, Anne Hathaway, spent her formative years. Owned by members of the Hathaway family as late as 1892, the site is now cared for by the Shakespeare Birthplace Trust and is open to the public.

Situated in the heart of Stratford-upon-Avon, Shakespeare's Birthplace was most likely built during the mid-16th century

One of the three bedrooms inside the Birthplace, which is open for visitors to explore

ABOVE: **The childhood home of Anne Hathaway, Shakespeare's wife, is located in Shottery – now a suburb of Stratford**

RIGHT: **Inside the schoolroom above the Stratford Guildhall, which Shakespeare is known to have attended as a young boy**

A painted bust of Shakespeare casts a watchful eye over his tomb at Stratford's Holy Trinity Church

GETTY IMAGES X5, ALAMY X3

2 KENILWORTH CASTLE

The red sandstone ruins of Kenilworth Castle are today a haunting silhouette on the Warwickshire landscape. Partially destroyed during the Civil Wars, the medieval castle of Kenilworth was once a jewel of the English Renaissance, lovingly restored and rebuilt by Robert Dudley, the Earl of Leicester.

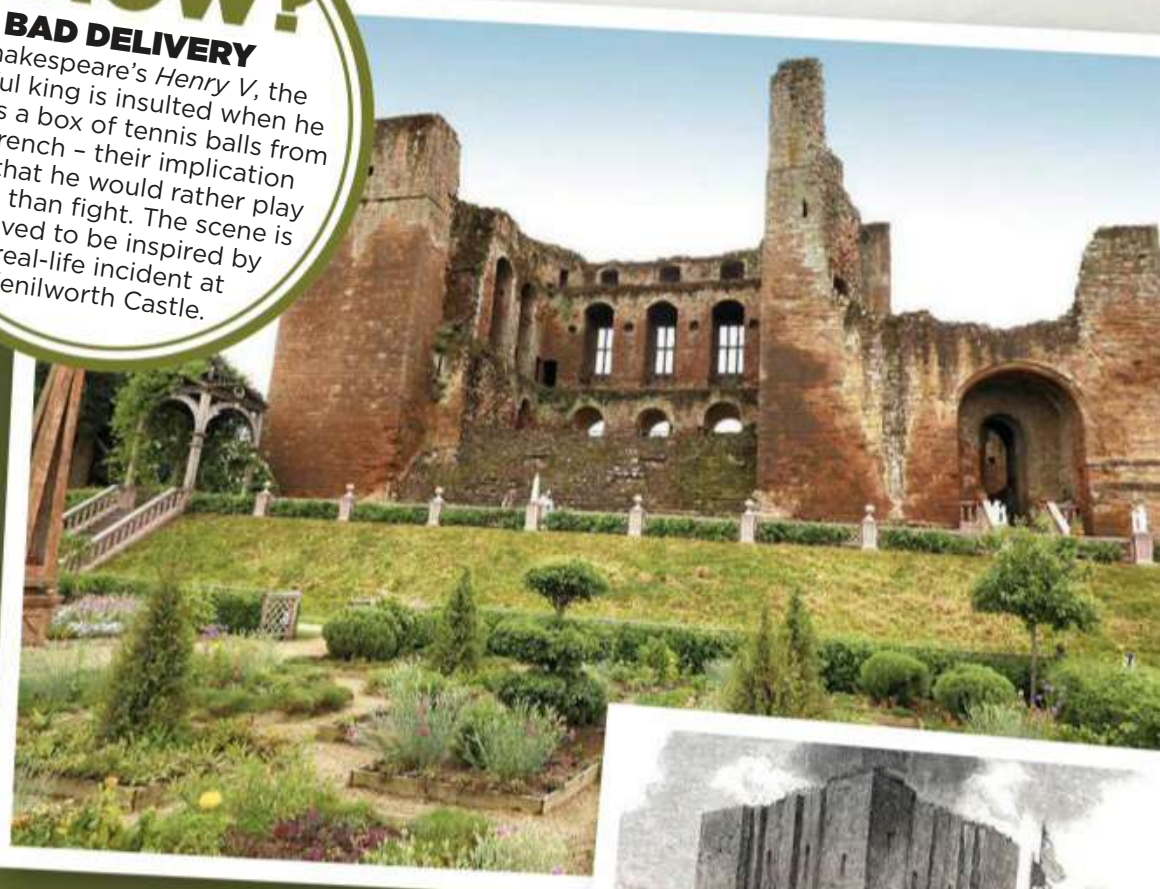
It was here, that from 9 July 1575, Dudley entertained Queen Elizabeth I during a 19-day orgy of parties, pageants, dances and open-air theatre. Some scholars suggest that a young Shakespeare may have attended with his father and witnessed a spectacle that he would later recall in *A Midsummer Night's Dream*. On that mysterious evening an actor sailed a dolphin-shaped boat around the lake outside the castle to the accompaniment of soft music, as an explosion of fireworks lit up the night sky. This seems to echo Oberon's line: "Once I sat upon a promontory, and heard a mermaid on a dolphin's back uttering such dulcet and harmonious breath that the rude sea grew civil..."

Kenilworth Castle is today cared for by English Heritage, and it is now possible, thanks to the construction of a dizzying series of open-air walkways and stairs, to peek into Elizabeth's chambers at the top of Leicester's building. Look out for the half-timbered stable block built by Leicester's father, John, during the reign of Edward VI.

DID YOU KNOW?

BAD DELIVERY

In Shakespeare's *Henry V*, the youthful king is insulted when he receives a box of tennis balls from the French – their implication being that he would rather play games than fight. The scene is believed to be inspired by a real-life incident at Kenilworth Castle.



ABOVE: Founded during the 1120s, Kenilworth Castle was extensively remodelled in the 16th century by Queen Elizabeth I's famous favourite, Robert Dudley

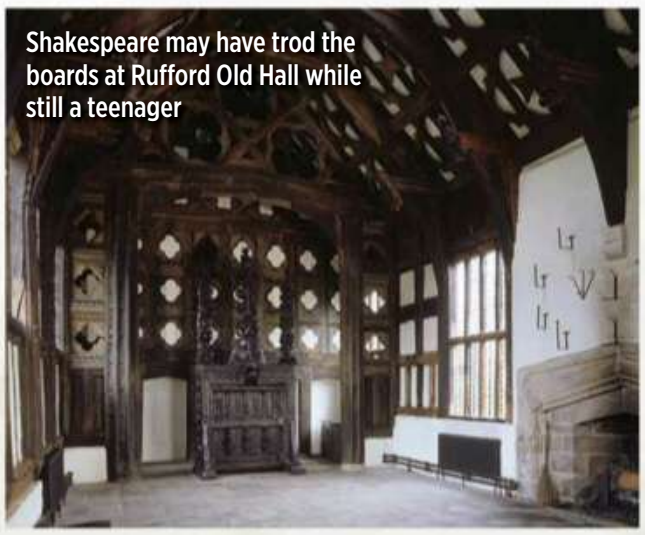
RIGHT: The castle shown in its 1570s heyday, before suffering heavy damage in the 17th century during the turbulent Civil Wars

"TAX COLLECTORS SEARCHED IN VAIN FOR SHAKESPEARE WHEN IT WAS TIME TO PAY UP"

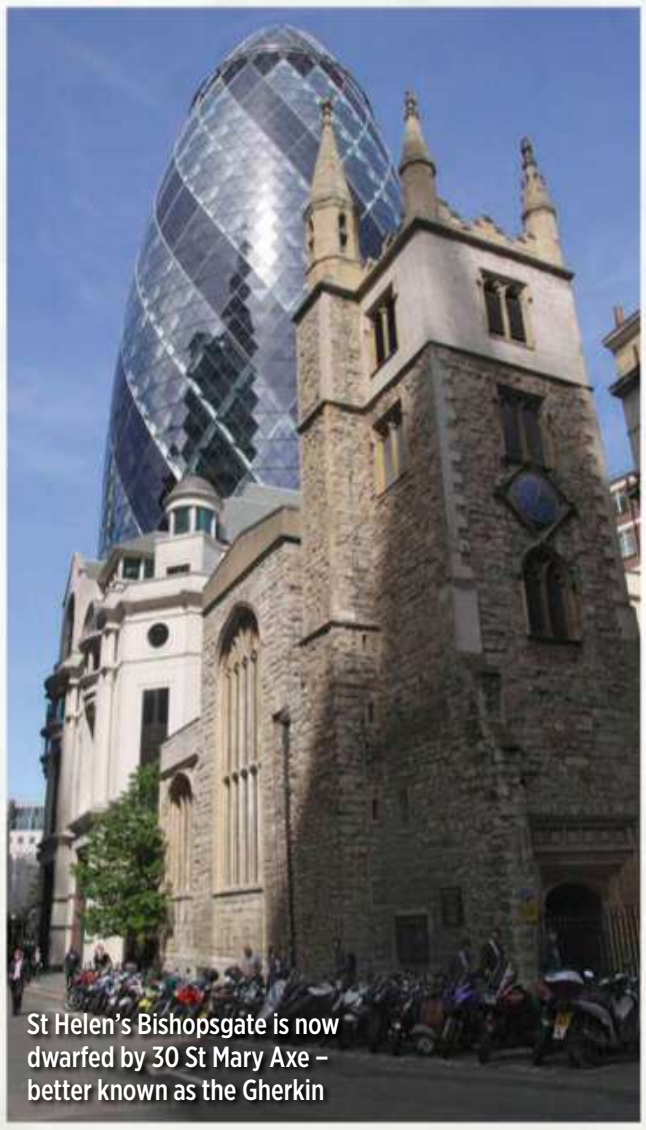
3 RUFFORD OLD HALL

We know that Shakespeare spent time in both Warwickshire and London, but an intriguing theory could also place him in Lancashire for a short spell during his youth.

Rufford Old Hall near Ormskirk is famous among ghost hunters for the spooks and spirits that are said to haunt the rooms. It has two wings, the oldest of which dates from 1530 when the Hesketh family began construction work. Legend has it that William Shakespeare, along with a certain Fulk Gillam, worked here as an actor for a brief period in 1581. They would have performed in the atmospheric great hall – a space adorned with intricate wall carvings and a hammer-beamed roof (an English medieval timber roof system).



Shakespeare may have trod the boards at Rufford Old Hall while still a teenager



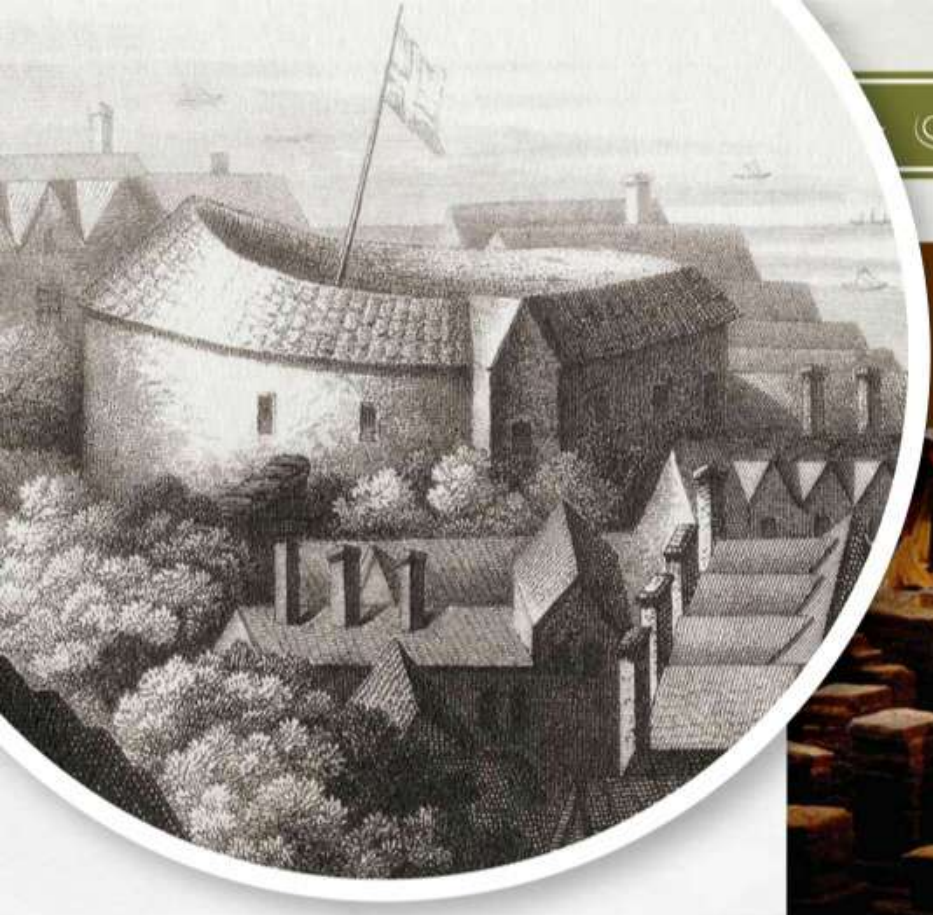
St Helen's Bishopsgate is now dwarfed by 30 St Mary Axe – better known as the Gherkin

4 ST HELEN'S BISHOPSGATE

Most of the medieval churches in the City of London have been destroyed over the years, but if Shakespeare returned today he would surely recognise St Helen's Bishopsgate. He lived in the parish for some time after his arrival in London, a fact handed down to us thanks to the tax collectors who searched (in vain) for him when it was time to pay up.

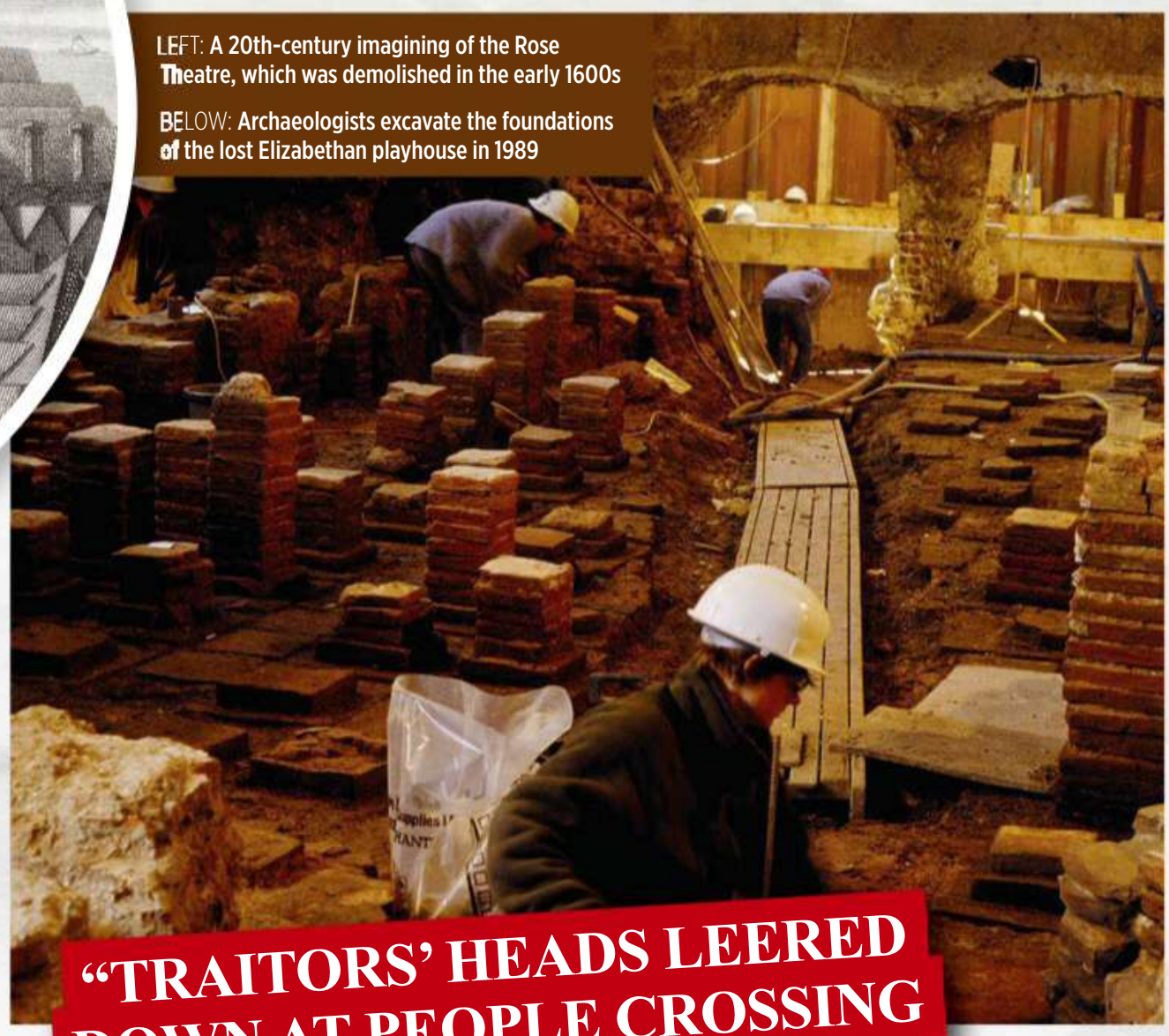
Shakespeare's local church was St Helen's, a building that still stands – albeit in a vastly different architectural context. Dwarfed now by glass skyscrapers and office blocks, it looks like a ghostly remnant from a more spiritual past. The church was once part of a Benedictine nunnery, and has an unusual appearance from the outside, as if two churches have been pushed together.

Although the church runs a busy schedule of meetings and classes, visitors are today welcome to wander about the shadowy interior, admiring the many Tudor-era monuments dotted about. Look out for the Shakespeare window in the nave, a feature that commemorates his association with the church.



LEFT: A 20th-century imagining of the Rose Theatre, which was demolished in the early 1600s

BELOW: Archaeologists excavate the foundations of the lost Elizabethan playhouse in 1989



5 THE ROSE

Shakespeare is most famously associated with the Globe on Bankside, but we know that his plays were also performed at the Rose, located nearby. Philip Henslowe, the theatre impresario, built the playhouse on the site of a Bankside tenement in 1587. Bankside was notorious for its brothels and gambling dens, and is often described as the main entertainment district of the early modern era.

Shakespeare's early play, *Henry VI, Part I*, was performed at the Rose in 1592, and on 24 January 1594 it was the venue for his gruesome tragedy *Titus Andronicus*. Whether the blood-soaked action of the play delighted or appalled those first playgoers is unknown.

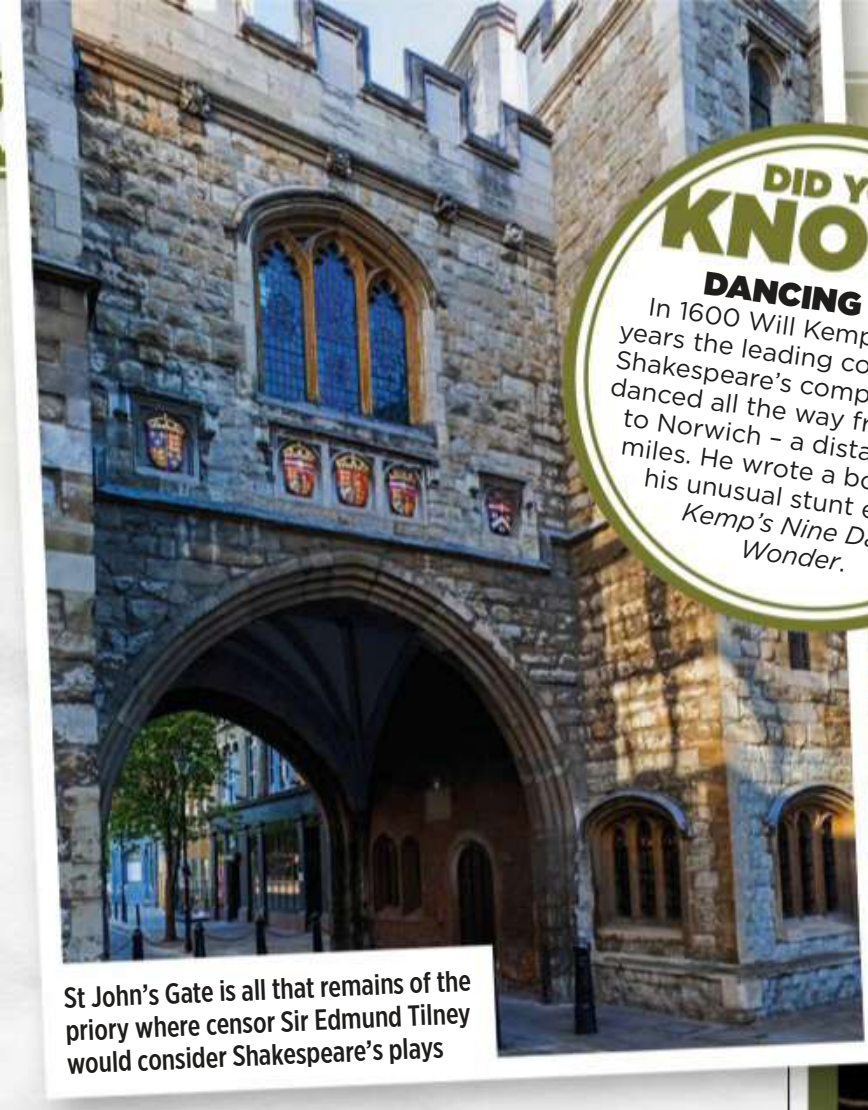
Not far away, traitors' heads leered down at the people crossing over London Bridge, while in the bear-baiting rings, ravenous dogs tore their fangs into the animals – it was hardly a fair match, as the bears were chained up and de-clawed.

The archaeological remains of the Rose were uncovered in 1989. The site today boasts a fascinating exhibition about the history of the playhouse, and hosts modern theatre companies.

"TRAITORS' HEADS LEERED DOWN AT PEOPLE CROSSING LONDON BRIDGE NEARBY"

An assortment of artefacts found during the excavation of the Rose Theatre (clockwise from top left): Glass beads originally sewn onto costumes; a complete leather shoe; copper alloy dress pins used to secure items of clothing; a golden ring inscribed with the words "Think of me, God willing" in French

GETTY IMAGES X4, ALAMY X6



St John's Gate is all that remains of the priory where censor Sir Edmund Tilney would consider Shakespeare's plays

DID YOU KNOW?

DANCING KING

In 1600 Will Kemp, for some years the leading comic actor of Shakespeare's company, morris-danced all the way from London to Norwich – a distance of 110 miles. He wrote a book about his unusual stunt entitled *Kemp's Nine Days' Wonder*.

6 ST JOHN'S GATE

Shakespeare lived and worked during a rather paranoid age, so everything he wrote needed to be passed by the official censor before it could be performed in public. The man to whom he reported was Sir Edmund Tilney, who operated from an office within the former priory of St John of Jerusalem.

Located in Clerkenwell, the priory fell victim to the Dissolution of the Monasteries (1536–41), and gradually fell into ruin before being dismantled. The only surviving remnant of the building is the 16th-century gatehouse that was later used as a storeroom by Henry VIII. Tilney is also said to have worked from this building.

The gatehouse is today a museum dedicated to the Order of St John, and offers free, guided tours.

Middle Temple Hall appears in the 1998 film *Shakespeare in Love*, which features Colin Firth and Judi Dench among its central cast

7 MIDDLE TEMPLE HALL

Middle Temple Hall in central London is a somewhat under-appreciated location on the Shakespeare trail. It is easy to forget that this Elizabethan great hall, tucked away in the alleyways of the Middle Temple, offers guided tours of its magnificent interior. It was here, on 2 February 1602, that a student of the Middle Temple recorded seeing a performance of *Twelfth Night*. His favourite scene of the play seems to have been the humbling of Malvolio.

Look out for the table known as the 'cupboard' – legend says it was made from the wooden hatch cover of the *Golden Hind* (the ship Sir Francis Drake used to circumnavigate the globe between 1577 and 1580). Film fans may also recognise the hall from the scene in *Shakespeare in Love* (1998) in which Elizabeth I enjoys a command performance of *The Two Gentlemen of Verona*.

The building forms part of the historic Middle Temple – one of London's four Inns of Court

8 DOVER

This final destination may seem an unusual addition to the list, but Shakespeare was very familiar with the White Cliffs of Dover. The King's Men (the acting company formerly known as the Lord Chamberlain's Men, to which Shakespeare belonged for most of his career) performed in the town in 1605, 1606 and 1610, and the playwright uses a scene in *King Lear* (1606) to describe in detail the dizzying heights of the clifftops. Edgar says: "How fearful and dizzy 'tis, to cast one's eye so low!"

He goes on to describe the fishermen on the beach below as small as mice, then appears to have a dizzy turn: "I'll look no more, lest my brain turn, and the deficient sight topple down headlong."

The cliff described in *King Lear* is appropriately known as 'Shakespeare's Cliff'. On 23 April 1616, just days after his birthday and six years after his last performance in Dover, Shakespeare died. Compared to some of the brutally short lives of his contemporaries, he was lucky to have lived to 52, having created a massive catalogue of plays, poems and sonnets.

The man whose soaring flights of fancy gave us *A Midsummer Night's Dream*, *The Tempest* and *Macbeth* could not have imagined he would become one of the most famous Englishmen in history.

Dover's towering White Cliffs inspired an iconic scene in Shakespeare's *King Lear*

ZOE BRAMLEY is the author of *The Shakespeare Trail: A Journey into Shakespeare's England* (Amberley Publishing, 2015)

FACT, FICTION, OR SOMEWHERE IN BETWEEN?

With the help of **Dr Paul Edmondson**, we explore the historical evidence and plausibility behind 13 common statements about William Shakespeare

1 SHAKESPEARE WAS FORCED TO LEAVE STRATFORD-UPON-AVON IN A HURRY AFTER HE WAS CAUGHT POACHING DEER AT NEARBY CHARLECOTE

According to legend, young William Shakespeare was hauled up before local magistrate and owner of Charlecote Park, Sir Thomas Lucy, after he was caught poaching deer on the estate. It's a popular tale, but is there any truth to it?

"The deer-poaching story is a nice anecdote, but we don't know if it actually happened," says Paul Edmondson. "There is no documentary evidence of any local prosecutions for poaching during Shakespeare's younger years, and there wasn't even a deer park at Charlecote at this time. That doesn't prove that Shakespeare *wasn't* found poaching somewhere on the estate, though. The story dates back to at least the 1680s – within the lifetime of Sir Thomas Lucy's great-nephews and great-nieces – so there could be a ring of truth to it somewhere."

GETTY IMAGES X3, ALAMY X1

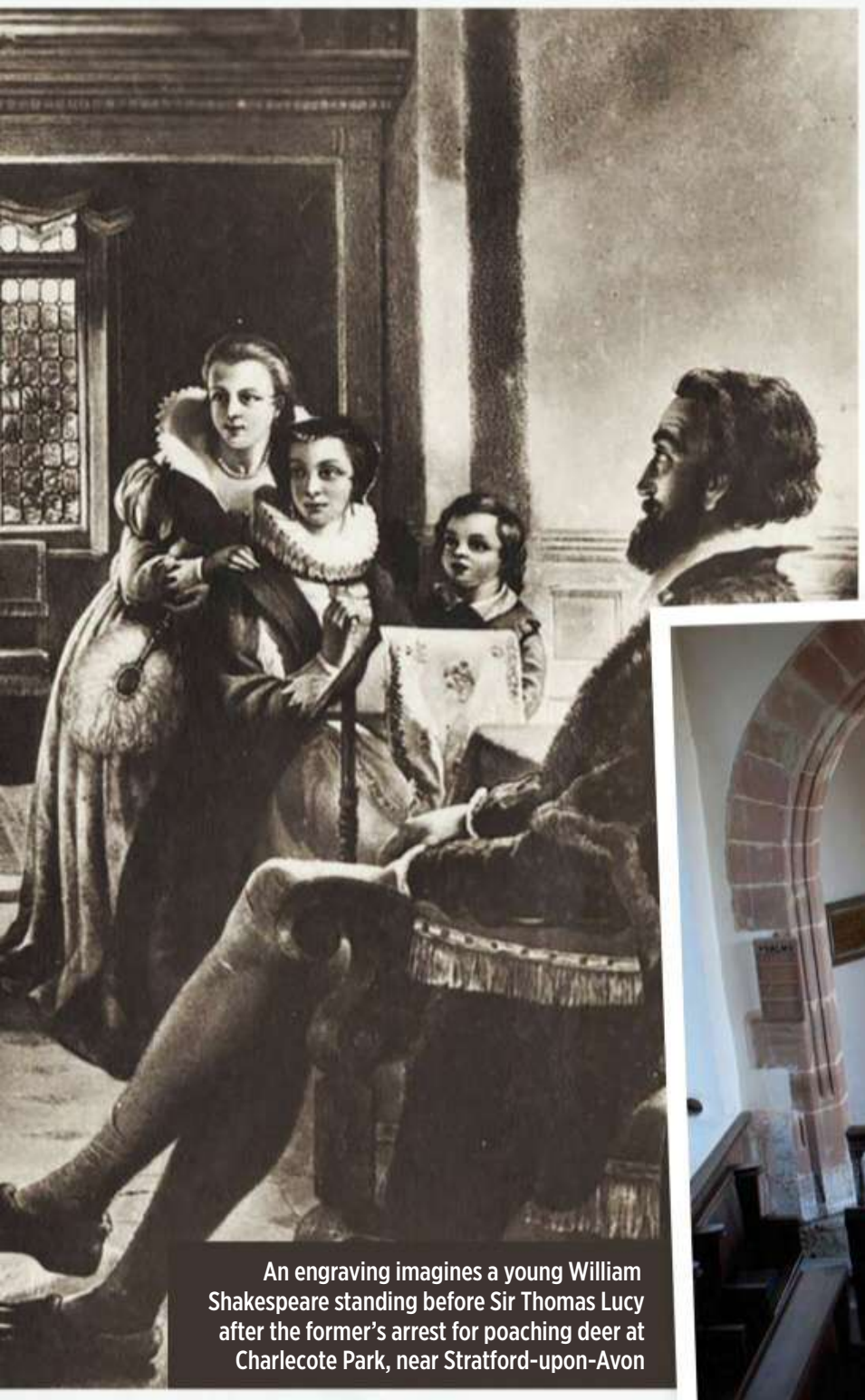
A 19th-century reimagining of Shakespeare's courtship of Anne Hathaway. Shakespeare's youth and Anne's pregnancy made their marriage something of a local scandal

2 ANNE HATHAWAY WAS AN 'OLD MAID' WHEN SHE MARRIED SHAKESPEARE

Anne Hathaway was 26 when she wed the 18-year-old William Shakespeare, but she was far from being left on the shelf, says Paul Edmondson. "Men were definitely marrying women of Anne's age during this period – she was certainly still considered to be of marriageable age. What is unusual about their union, though, is Shakespeare's youth. He was technically underage when they married (men came of age at 21) and had to ask his father's permission to wed, so it was a pretty unusual set of circumstances.

"Historian Jeanne Jones has identified that between 1570 and 1630, the average age for men to marry was 26, and only three married under the age of 20 – of those three, Shakespeare was the youngest, and the only man whose wife-to-be was already pregnant."

"Anne's pregnancy before marriage and Shakespeare's youth would have been something of a scandal," continues Edmondson, "and certainly not something anyone would have planned. The marriage meant that Shakespeare was forced to give up whatever apprenticeship he had [married men were not allowed to be apprentices], so there must have been real concerns about how he would support his new family with no formal trade under his belt."



An engraving imagines a young William Shakespeare standing before Sir Thomas Lucy after the former's arrest for poaching deer at Charlecote Park, near Stratford-upon-Avon

3 WILLIAM AND ANNE WERE MARRIED AT HIS LOCAL PARISH CHURCH, HOLY TRINITY

The location of Anne and William's marriage has frustrated centuries of biographers, and there is still no definitive answer. Several options have been put forward: an entry for the marriage licence of 'Willelmum Shaxpere' and 'Annam Whateley' at St Andrew's Church in Temple Grafton (a village about five miles from Stratford, and four miles from Anne Hathaway's house in Shottery) has often been cited as 'proof' of the marriage. Other possible locations include St Martin's, Worcester; Luddington; and Holy Trinity in Stratford-upon-Avon.

"I'm increasingly of the view that William and Anne married at All Saints Church in Billesley," comments Edmondson. "It was the church that Shakespeare's granddaughter, Elizabeth, chose for her second marriage, even though she had no known connections to the place – it might well be that she chose the venue because her grandparents had been married there. Billesley is also close to Wilmcote, which is where Shakespeare's mother's family was from. Plus, it was out of the way for a hasty marriage because Anne was already pregnant. The associated scandal would have meant the pair would likely have avoided their local church of Holy Trinity."

The tiny All Saints Church in Billesley may have been the venue for Shakespeare's wedding

William Shakespeare (Kenneth Branagh) and Anne Hathaway (Judi Dench) are reunited during his retirement years in Stratford in the 2018 film *All Is True*. The reality was somewhat different

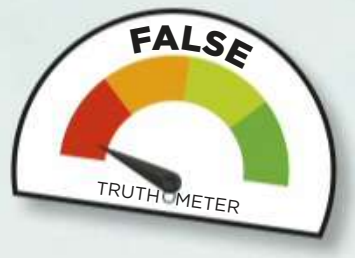
4 SHAKESPEARE ABANDONED HIS FAMILY FOR A NEW LIFE IN LONDON, BUT RETIRED BACK TO STRATFORD-UPON-AVON

"Nobody knows the precise reason why Shakespeare left Stratford-upon-Avon for London," says Edmondson. "In the absence of this information, a rags to riches, 'Dick Whittington' type of story has grown up around Shakespeare – that he went to find his fortune and then remained in London until his 'retirement', when he returned home to Stratford. The truth is, that there were always two centres of Shakespeare's life from around the late 1580s, when we know he was in London, until around 1612, when we know he was more or less living full-time in Stratford.

"Shakespeare bought New Place – a freehold with between 20 and 30 rooms, as the archaeology would have us believe – in 1597, and by 1598 had remodelled the front of it. The house was one of the largest in Stratford and would surely have been his pride and joy. His decision to buy and alter the house doesn't smack of someone who wasn't there often. New Place would have been his retreat when the London theatres closed due to plague, which they often did, and was where his wife and children were."

In 1602, Shakespeare bought land in Stratford for the sum of £320, followed by an investment of £440 in a share of Stratford's tithes (a form of taxes on people who worked the land, which generated an income for their owners) – actions that would also place him frequently in his home town, comments Edmondson. "The investments Shakespeare makes in Stratford in 1602 and 1605 would have required managing and overseeing. What's more, from 1604–12, references to Shakespeare in London are very few, which suggests he was spending more time in Stratford. When you look at the evidence, an image emerges of a man who was spending time in both places – this isn't someone who, as it were, retired back to his hometown as Kenneth Branagh's 2018 film, *All Is True*, would have us believe."

5 SHAKESPEARE IS NOT THE REAL AUTHOR OF THE WORKS ATTRIBUTED TO HIM



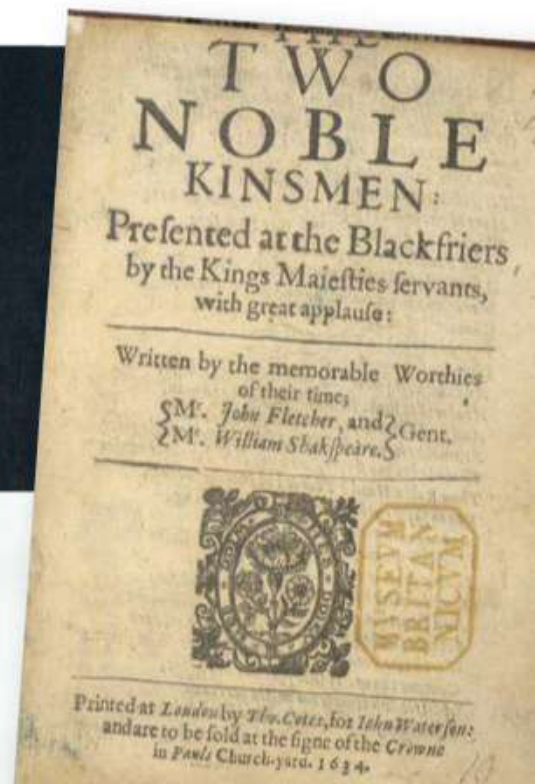
Myths and conspiracy theories have swirled around the authorship of Shakespeare's works since the 19th century. Some doubters believe Shakespeare couldn't have been a writer because no books are mentioned in his will, while others cite his humble background as a reason why he could not have been so successful.

"Each piece of evidence points to the fact that Shakespeare *did* author the works rather than didn't," says Edmondson. "Books tended not to be mentioned in wills at this time; they were listed in inventories. And we don't have an inventory for Shakespeare. Authorship deniers find it unlikely that someone from a humble background could have been so successful. But we see all the time that genius can arise from surprising places. Each piece of evidence that puts Shakespeare as the creator of his works needs to be contradicted before we can even consider anyone else as the possible author, and that's something that authorship deniers simply cannot do."

BUT WHAT ABOUT COLLABORATIONS?

"We've known that Shakespeare was a collaborator since his own lifetime," comments Edmondson. "When *The Two Noble Kinsmen* (written in c1613–14), was published in 1634, it was jointly attributed to John Fletcher and William Shakespeare. *The History of Cardenio*, a lost play known to have been performed by the King's Men in 1613, was also mentioned, posthumously, as a collaboration between them. *Henry VIII, or All Is True* was also written in collaboration with Fletcher, although this wasn't realised until the 19th century. We know this because of stylistic evidence. For example, one of the stylistic 'fingerprints' of John Fletcher was that he used 'ye' rather than 'you'. Shakespeare, on the other hand, rarely used 'ye', so the scenes written by Fletcher are pretty obvious.

"We also know that he collaborated with Thomas Middleton. Shakespeare tended to collaborate at the beginning and the end of his career. Particularly before 1594 when he was a jobbing playwright finding his feet in the professional theatre world. After he becomes a co-founding shareholder in the Lord Chamberlain's Men theatre company, Shakespeare seems to have become a single author focused on writing for the benefit of that company to make money."


TWO NOBLE KINSMEN:
Presented at the Blackfriers by the Kings Majesties servants, with great applause:
Written by the memorable Worthies of their time;
Mr. John Fletcher, and Gent.
Mr. William Shakspeare.
Printed at London by Tho. Cotes, for John Waterson: and are to be sold at the signe of the Crowne in Paul's Church-yard. 1634.

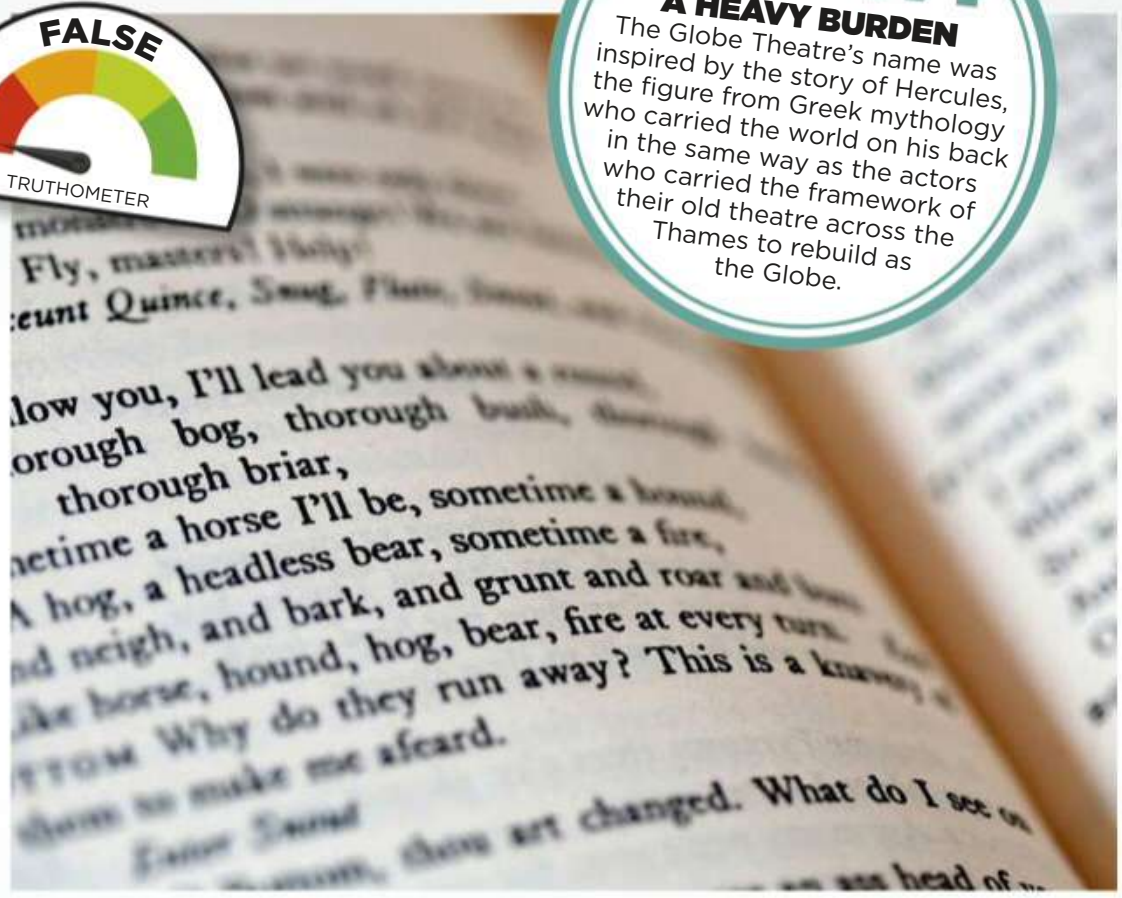
Fellow playwright John Fletcher (*above*) collaborated with Shakespeare on several works, including *The Two Noble Kinsmen* (*right*)

GETTY IMAGES X2, ALAMY X4

6 SHAKESPEARE INVENTED THOUSANDS OF WORDS

Shakespeare has long been credited as the creator of thousands of words in the English language that are still in use today. But, says Edmondson, the number of words coined by the great playwright is actually significantly fewer.

A team of experts led by Professor Jonathan Culpeper from Lancaster University, launched the three-year Encyclopaedia of Shakespeare's Language research project in 2016, which used computer technology to analyse millions of words written by Shakespeare and his contemporaries. The research was discussed in a 2019 BBC Four documentary, *Scuffles, Swagger and Shakespeare: The Hidden Story of English*, in which Culpeper suggests that the amount of neologisms (newly coined words or expressions) created by Shakespeare may not be as numerous as has been suggested in the past – probably no more than 300–400 in total.


Fly, masters!
Quince,
low you, I'll lead you
orough bog, thorough
thorough briar,
metime a horse I'll be, sometime
A hog, a headless bear, sometime
nd neigh, and bark, and grunt and
ike horse, hound, hog, bear, fire at every
rrow Why do they run away? This is a
hem to make me afeard.
changed. What do I

DID YOU KNOW?

A HEAVY BURDEN

The Globe Theatre's name was inspired by the story of Hercules, the figure from Greek mythology who carried the world on his back in the same way as the actors who carried the framework of their old theatre across the Thames to rebuild as the Globe.

7 SHAKESPEARE WAS UNHAPPY IN HIS MARRIAGE

Although we will never know the true depth of feeling between the Shakespeares, William placed a great deal of trust and responsibility in Anne while he was away from home, according to Edmondson. She was mistress of New Place, managing a small staff and the household economy, as well as caring for, and arranging the education of, their three children.

"It's long been assumed by many that the fact Shakespeare spent time in London away from his family, combined with the hasty circumstances of their marriage and a large age gap, that William and Anne had an unhappy marriage," comments Edmondson. "But if you study Shakespeare's Sonnets, it's very plausible that some them are addressed to, or are about, Anne. The final couplet of Sonnet 145, for example – which was identified as referring to Anne as recently as 1971 – reads: ''I hate', from hate away she threw, And saved my life, saying 'not you'.'

"The sonnet is written in iambic tetrameter, and not iambic pentameter, so is therefore thought to be an early poem – 'Hateaway' was an alternative pronunciation of Hathaway, so it could well be a marriage poem.

"Feminist scholar Germaine Greer has plausibly suggested that Sonnet 27 – which features the line 'Weary with toil, I haste me to my bed, The dear repose for limbs with travail tired; But then begins a journey in my head', followed by descriptions of a zealous pilgrimage made in his mind to his beloved – could well represent Shakespeare on tour thinking about his wife."

Much of the speculation about the Shakespeares' marriage stems from the fact that, in his will, Shakespeare wrote: "I gyve unto my wife my second best bed with the furniture" – ('furniture' being the curtains and bedcover, which formed part of the complete bed).

"The bed Shakespeare is referring to is likely to have been the bed that he and Anne would have shared," comments Edmondson. "Beds were luxury items and valuable heirlooms – the best bed would likely have been reserved for guests and probably displayed downstairs where it could be seen and admired.

"Wills have never been documents about sentiment. We apply sentiment to bequests, and in our modern sensibility, when we see the term 'second best', we assume it to be a slight. But it's a bequest that has been inaccurately interpreted. There are other examples in wills of the period where second-best beds were left to a spouse. Such bequests came with an understanding about residential rights for the widow, to make sure that she had somewhere to sleep within the freehold or the house of the deceased.

"The bulk of Shakespeare's estate went to his daughter, Susanna, who, with her husband John Hall, moved into New Place while Anne was still there. Anne lived at New Place for another seven years until her death in 1623."

BELOW RIGHT:
William left Anne their marital bed in his will – much like this one on show at Anne Hathaway's Cottage

BELOW:
Shakespeare's last will left the bulk of his estate to the couple's eldest daughter, Susanna

8 SHAKESPEARE WAS WEALTHY BECAUSE HE WAS A PLAYWRIGHT

"Not true," says Edmondson. "Shakespeare was wealthy because he was a shareholder in two companies and two theatres – the Globe and the Blackfriars. People did not become wealthy from writing plays; you had to be a shareholder to earn real money."

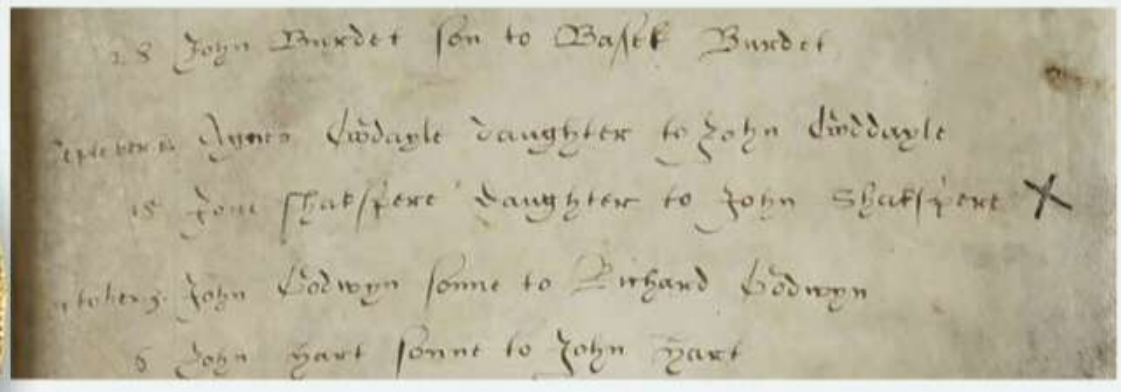
Rare gold pound coins like these would have been a rare sight for most Elizabethan playwrights

9 SOME OF SHAKESPEARE'S WEALTH CAME FROM HIS FATHER'S ILLEGAL WOOL DEALINGS

"This, for me, is not as mythical as it might seem," comments Edmondson. "We know that John Shakespeare made a lot of money from wool from the fines he had to pay for dealing in wool without a licence. The level of the fine depended on the amount of wool a person was dealing, and the financial turnover from that business. From the fines John was paying, we can ascertain that he was making quite a lot of money from wool. It's also interesting to note that in 1602, the year after his father died, Shakespeare suddenly invested a large sum of money in land in Stratford-upon-Avon. Well, that money came from somewhere..."

10 SHAKESPEARE'S ONLY SON, HAMNET, DROWNED

In 1596, William and Anne's only son, Hamnet – twin to Judith – died at the age of 11. As was customary at the time, the cause of death was not recorded, and Hamnet was buried in the churchyard at Holy Trinity in Stratford-upon-Avon on 11 August. "Various causes of death have been suggested over the years, from drowning to plague," says Edmondson. "But the truth is, we just don't know."

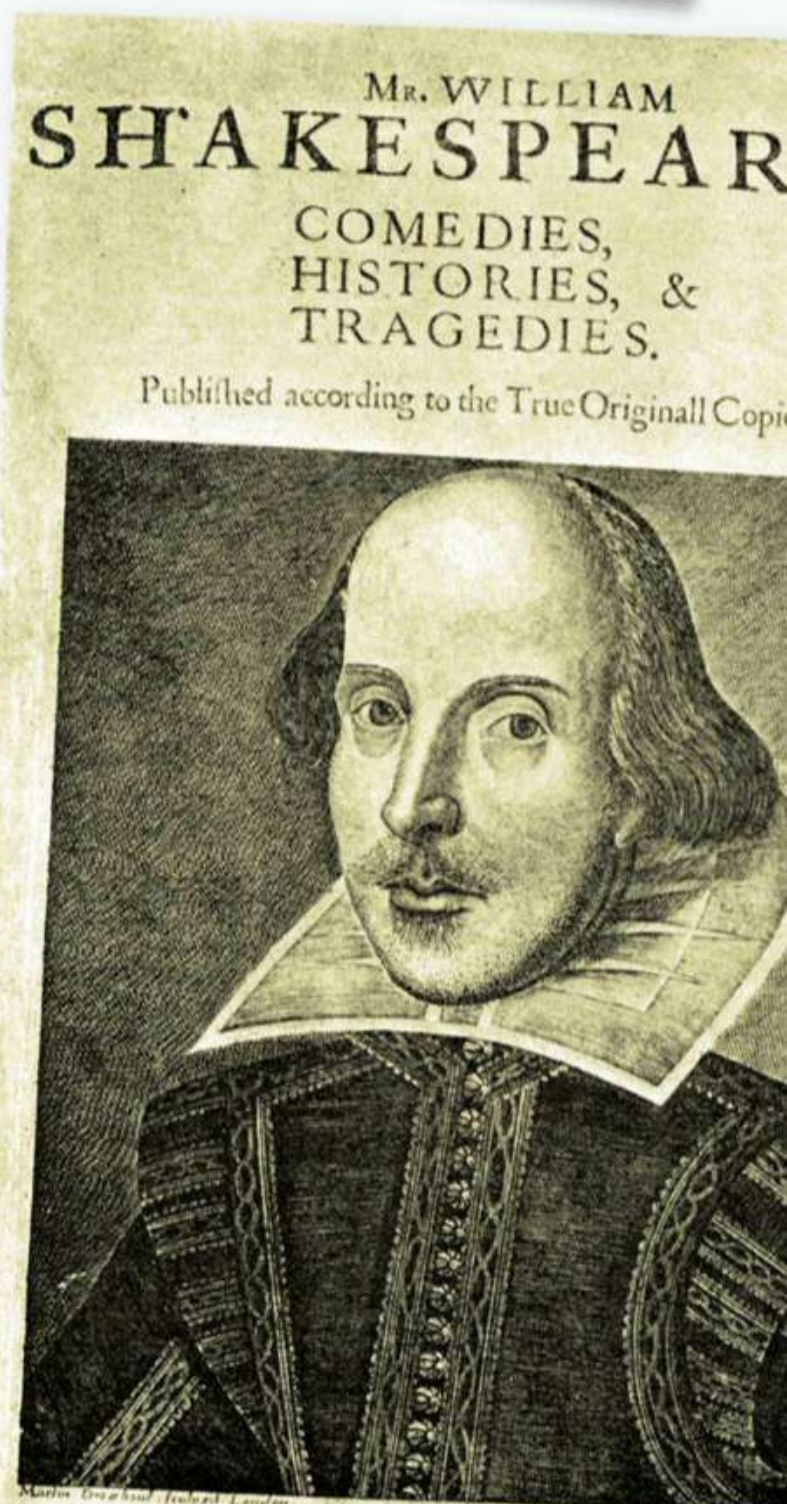


The parish register entry recording Hamnet's death, when he was just 11

11 WE DON'T KNOW WHAT SHAKESPEARE REALLY LOOKED LIKE

Of the many images of William Shakespeare, only two portraits purport to have been created from life: the so-called Cobbe portrait of c1610 and the famous Chandos portrait – painted between 1600–10 and the first portrait to be acquired by the National Portrait Gallery. But there are only two works of art that can be definitively identified as William Shakespeare, according to Edmondson, and both are posthumous.

"The frontispiece for the title page of Shakespeare's First Folio, published in 1623, features a portrait engraving of the playwright by Martin Droeshout," he comments. "The second identifiable image of Shakespeare is the bust in Holy Trinity Church in Stratford-upon-Avon, which, thanks to research by Professor Lena Cowen Orlin, we now know was probably commissioned by Shakespeare himself." (*see page 31 for more on images of Shakespeare*).



Martin Droeshout's engraving is one of only two identifiable images of the playwright

CC-BY-NC-ND IMAGE COURTESY OF THE SHAKESPEARE BIRTHPLACE TRUST, GETTY IMAGES X5, ALAMY X2

12 SHAKESPEARE HAD AN ILLEGITIMATE SON

Poet and playwright Sir William Davenant (1606–68, *pictured right*) was rumoured to be the illegitimate son of William Shakespeare in the playwright's own lifetime – and he may well have been, according to Edmondson.

"William was of the Davenant family in Oxford with whom Shakespeare probably stayed occasionally," he comments. "Shakespeare would no doubt have been acquainted with William's mother, Jane, and is even said by some to have stood as young William's godfather."

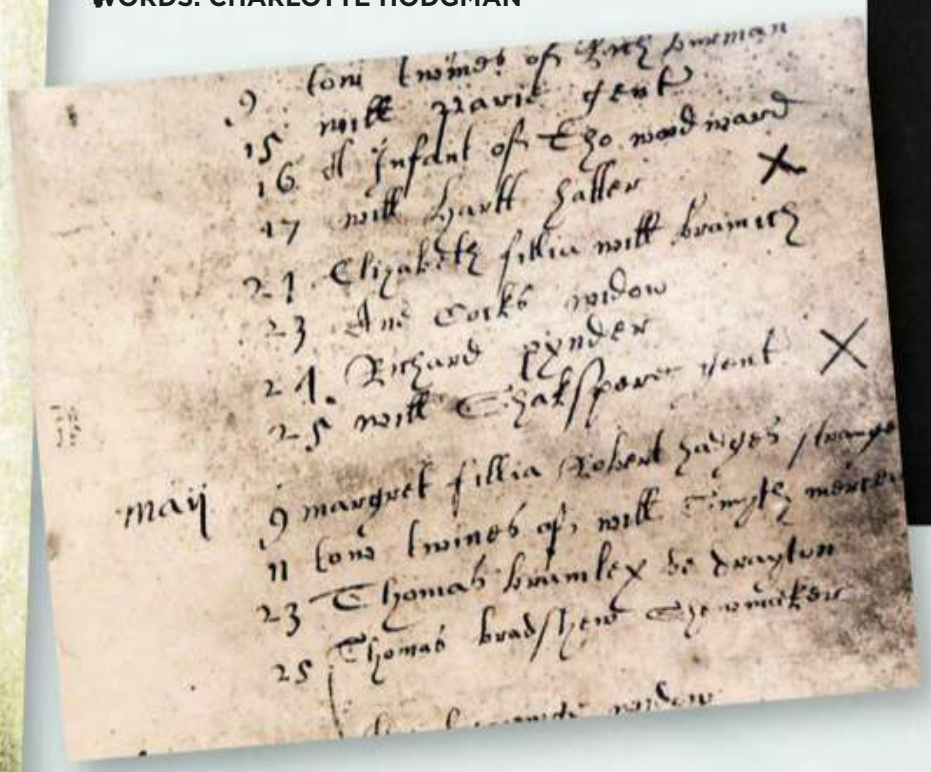
Davenant never denied the rumours surrounding his parentage and went on to found the Duke's Playhouse in Lincoln's Inn Fields after the Restoration in 1660, and was known as a theatre manager, poet and playwright, even adapting plays by Shakespeare.

13 SHAKESPEARE DIED OF A FEVER

"The earliest reference to how Shakespeare died is in the 1660s, in a notebook belonging to the vicar of Stratford-upon-Avon in which he wrote that Shakespeare had had a 'merry meeting' with Ben Jonson and Michael Drayton and had died of a fever that he had contracted," explains Edmondson. "By the 18th century, this story had morphed into a tale that Shakespeare had been on a drinking bout around Stratford and woken up drunk beneath a tree somewhere in Warwickshire. We actually have a number of twigs at the Shakespeare Birthplace Trust – donated over the centuries – that are said to be from the very tree under which Shakespeare awoke.

"It's quite plausible that Shakespeare *did* die of a fever – something that could easily happen if he had drunk some infected water. Later biographers have him dying of syphilis or typhus, but we don't actually know how he died. The vicar who noted fever as the cause of death did so after visiting Shakespeare's daughter, Judith, before she died. Who's to say that the story didn't come from her? It's not impossible to accept oral history written down within 50 years of Shakespeare's death, when his daughter was still alive." ⊙

WORDS: CHARLOTTE HODGMAN



DID YOU KNOW?

ALAS, POOR WILLIAM

Although high-tech scanning of Shakespeare's grave in Holy Trinity Church in 2016 suggested that the playwright's skull might be missing, graves often subside over time. Science was being misled by fiction on this occasion.

ABOVE: **Much analysis has been done on the so-called Darmstadt Shakespeare death mask, discovered in 1842 – but most Shakespeare experts have dismissed it as a fake**

LEFT: **A facsimile of the register entry for the burial of William Shakespeare on 25 April 1616**

SHAKESPEARE AND WOMEN

Chaste, silent and obedient. That's how you recognise the virtuous woman in early modern England. But not in Shakespeare, says **Professor Carol Chillington Rutter**

Shakespeare in Stratford-upon-Avon lived among women. He observed them running households, farms, businesses and teaching children their mother tongue. Later, in London, he watched women's city habits, and at court, their elite behaviours. He'd seen "greasy Joan" "keel the pot", country lasses "bleach their summer smocks" on hedges, and housewives plonk down their babies to chase chickens. He saw women sucked "asleep" by the "baby" at their "breast" (*Antony and Cleopatra*).

He saw how women were schooled in the ways of modesty and deception; always required to "hold off" and say "no" when they really mean "yes". How, given "one face" by God, they used cosmetics to make themselves "another". How, speaking English, they learned a second language of affectation; how they would "lisp" and "nickname God's creatures".

Writing parts for women, Shakespeare figured them as an awkward brigade. They dress up as men to do men's work: Joan la Pucelle in armour leading the French army in *Henry VI, Part 1*, Portia in clerk's robes close-reading Venetian law in *The Merchant of Venice*. They defy their fathers to marry the men they love, or elope in the dead of night. They scorn notions of delicacy: Helena, in *All's Well That Ends Well*, not only knows what a "fistula" is, she knows how to cure it. They also ask awkward questions: "Why should their" – that is, men's – "liberty than ours be more?" (Adriana in *The Comedy of Errors*).

More than awkward, women are shown changing history in scenes that Shakespeare's source texts never imagined. In *Antony and Cleopatra*, across an entire act when she's never off-stage, Cleopatra plays political cat-and-mouse to outsmart Caesar's triumph and die queen, wife and mother.

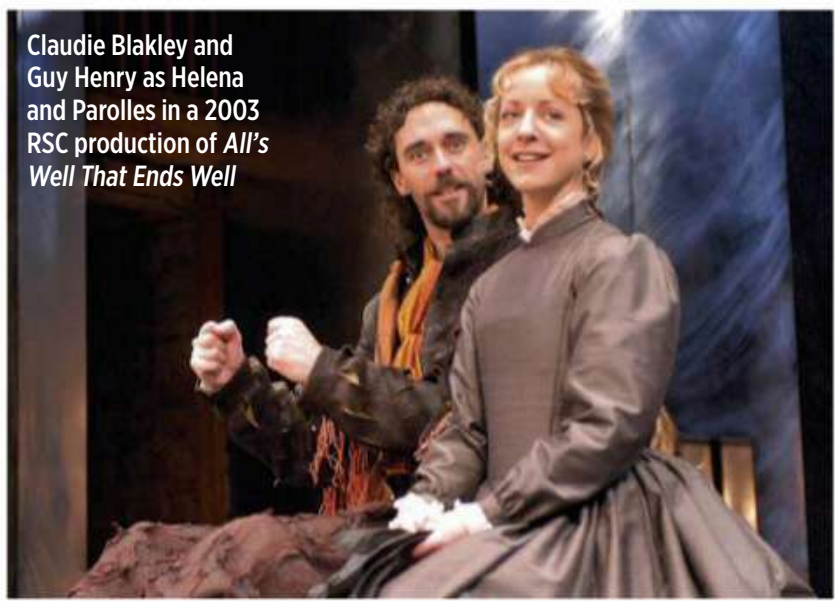
Far from silent or obedient, Shakespeare's women cry out at the ends of his plays and stop the actions men intend. Mariana in *Measure for Measure* refuses to allow her new-married husband to be sent to execution. Even when the Duke commands her silence over and over ("Never crave him"; "We are definitive"; "You do but lose your labour"), she won't obey.

Out of Mariana's persistence comes not just the life of Angelo, but the Duke himself. By saving Angelo, she saves the Duke from committing the appalling act of judicial murder. As the audience know, and the Duke knows too, Angelo is guiltless of any crime.

Crying out at the end of *Othello*, Emilia won't let the story men have told of her mistress, Desdemona, pass for truth. Her husband, Iago, warns her, "Charm [her] tongue", but Emilia will not: "'Tis proper I obey him, but not now". Telling Desdemona's truth that "she was chaste", not the adultress Iago made her – Emilia restores her story. And betrays her husband. Without her mouthing-off, Iago would have gotten away with it.

Crying out costs Emilia her life. Iago stabs her. Crying out, women pay. They're called "filth", "villainous whore" linking female speech to sexual licentiousness. They're mocked as "mad", "poor informal women".

But challenging the patriarchal triple lock – chaste, silent, obedient – Shakespeare's women not only rewrite their own endings. They show women in his audiences strategies for rewriting theirs. What they offer is new models of female heroism.



Claudie Blakley and Guy Henry as Helena and Parolles in a 2003 RSC production of *All's Well That Ends Well*

RIGHT: Joaquina Kalukango played the Egyptian queen in a 2013 production of *Antony and Cleopatra*

LEFT: Emilia (Lorraine Burroughs) grapples with Iago (Tim McInnery) in a 2007 staging of *Othello*

GETTY IMAGES X1 ALAMY X3

CAROL CHILLINGTON RUTTER is professor of Shakespeare and performance studies at the University of Warwick

SHAKESPEARE AND RELIGION

Writing in an age of piety, it is perhaps unsurprising that so many of Shakespeare's works have biblical roots, says **Professor Alison Shell**

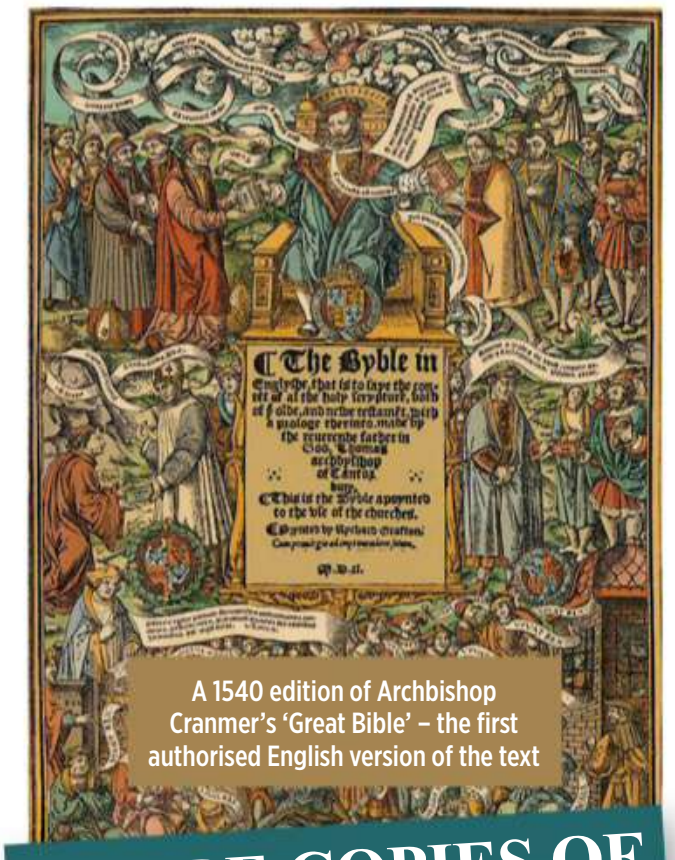
Shakespeare was a product of the English Reformation. England's break with the Roman Catholic Church started under Henry VIII, and was well established by the time Shakespeare started writing. Yet in Shakespeare's late and co-authored play *Henry VIII, or All Is True*, he barely mentions the break with Rome, even though his audience would have been keenly interested in the topic. As this suggests, such issues were controversial enough to attract censorship in a country that was still religiously divided, meaning that playwrights in Shakespeare's age had to engage with them indirectly – if at all.

In *Henry VIII, or All Is True*, Shakespeare handles this by hedging his bets. Catholics watching the play would have sided with Catherine of Aragon, the queen whom Henry wished to divorce, and over whom he quarrelled with the papacy. When Catherine dies on stage, she is deeply lamented and borne to heaven by dancing spirits. But her Protestant-leaning replacement, Anne Boleyn, is a sympathetic character as well – and the Protestant majority in Shakespeare's audience would have wanted to cheer when Anne's baby daughter, the future Elizabeth I, is shown to the court and hailed as one who will bring about a future golden age.

DIVINE INSPIRATION

The character who speaks this prophecy, Archbishop Thomas Cranmer, would have been familiar in real life as the moving spirit behind the Prayer Book: a means of educating the population in religious knowledge, and compulsory listening in an age when going to church was enforced. In Shakespeare's age there was also a massive appetite for Christian reading in one's free time. Thanks to the relatively new medium of print, there were more copies of the Bible in circulation than ever before, and pamphlets on prayer and religious self-help were bestsellers. Scripture was a crucial guide to living and dying – and also a source of unforgettable stories and pithy sayings.

Most conveniently of all for a professional playwright like Shakespeare, everyone was familiar with the Bible. When the cynical Jaques jokes at the end of *As You Like It* that "there is sure another flood… and these couples are coming to the ark", Shakespeare knew his audience would get the reference to Noah's Ark in the Book of Genesis, with animals coming in two by two. The effect is comic because the play ends with no fewer than four marriages, yet poignant because Jaques himself is a loner. Scripture was to inspire Shakespeare's tragic endings too. In *King Lear*, when the king is lamenting the death of his beloved daughter Cordelia – "Howl, howl, howl, howl!" – his faithful follower the Earl of Kent asks, "Is this the promised end?", hinting at the apocalyptic horrors foretold in the Book of Revelation – itself at the end of the New Testament.



A 1540 edition of Archbishop Cranmer's 'Great Bible' – the first authorised English version of the text

"MORE COPIES OF THE BIBLE WERE IN CIRCULATION THAN EVER BEFORE"

Though Shakespeare's plays are steeped in scripture, they are still very different from the cycle plays of medieval England, which dramatised sequences of Bible stories. Shakespeare might have seen such plays when he was growing up – Stratford-upon-Avon is not far from Coventry, one place where they were performed. But they had largely vanished by the time he began his career: discouraged by reformers, who feared they might bring about misdirected worship or disrespect for the Bible. The continued appetite for overtly religious performance was met by sermons: compelling one-man shows at best, which engaged the audience both mentally and emotionally.

AN INDEPENDENT SPIRIT

Shakespeare responded to this in his tragicomic play *Measure for Measure*. Like a sermon, this expands on a biblical text, in this case taken from Christ's Sermon on the Mount in St Matthew's Gospel. In the Geneva Bible, the translation that Shakespeare used most often, it reads: "Judge not, that ye be not judged. For with what judgement ye judge, ye shall be judged, and with what measure ye mete, it shall be measured to you again." The plot hangs on the agonising difficulty faced by the novice nun Isabella, whose brother, sentenced to death for sex outside marriage, can only be pardoned if she herself sleeps with a corrupt official: then and now, enough to make anyone judgmental. But though the characters do get their just deserts at the end, the audience comes away unwilling to censure any of them altogether.

This open-mindedness captures the spirit of the biblical text, though it would – ironically – have been harder for a preacher to pull off. Even while pointing to God as the ultimate judge, sermons in Shakespeare's time had to tell the congregation what to think – and the fact that Shakespeare's approach to religious material was so different may tell us something about why he became a playwright. For an Elizabethan grammar school boy with literary talent, university followed by ordination and a Church of England parish would have been a much more common destiny than the theatre. Perhaps Shakespeare never got the chance to become a clergyman; perhaps he was simply not attracted by the prospect. After all, his indirect, even-handed, sceptical, many-voiced approach to religious topics was much better suited to drama than to preaching.

ALISON SHELL is professor of English at University College London. She is the author of several works focusing on Shakespeare and Renaissance drama, including *Shakespeare and Religion* (Arden Shakespeare, 2010)

ALAMY

THE WISDOM OF SHAKESPEARE

Shakespeare's plays and poems contain many examples of what he himself refers to as "wise saws and modern instances" (*As You Like It*, Act 2, Scene 7) – aphorisms and pithy phrases that might become words of wisdom to us. But, as expert **Paul Edmondson** explains, it is important and enriching to pay attention to the original dramatic contexts in which the words are intended to be spoken

GETTY IMAGES X2

HAMLET
ACT 3, SCENE 2

"... the purpose of playing, whose end both at the first, and now, was and is, to hold as 'twere the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure."

These words form part of what is often referred to as 'Hamlet's advice to the players'. The Prince of Denmark has welcomed a troupe of actors familiar to the court. He himself is highly interested in acting, likes the theatre, and he needs their help. They will put on a play and insert into it some lines by Hamlet that refer to the murder of his father. Their performance will hopefully shame Hamlet's uncle, King Claudius, into confessing that he is the guilty party. But their acting, Hamlet reminds them, must seem as natural as possible, as though the audience were looking into a mirror. That, says Hamlet, is one of the main reasons why we go to the theatre: to see our own lives and times reflected back to us. Through our enjoyment of the performance and production, we might learn something about ourselves and the world in which we live.

Isabella, a novice nun, implores Angelo, the appointed deputy-governor of Vienna, to have mercy on her brother, Claudio. Angelo has condemned him to death for illegitimately impregnating Juliet. The crisis all too clearly mirrors Shakespeare's own life: Anne Hathaway became pregnant before wedlock. Isabella's words are about the use of power by the most powerful. It is hoped, she assumes, that those in authority know the strength they have, and that they do not abuse their office by exercising their strength to its full capacity. She momentarily compares Angelo to something non-human – "a giant" – in order to provoke his empathy for the honest and erring Claudio. Isabella implies that to become tyrannical is the worst possible outcome for anyone in powerful office. She herself has just entered a convent and it is not surprising that the Christian direction to 'love your neighbour as yourself' is really at the heart of what she says.

MEASURE FOR MEASURE
ACT 2, SCENE 2

"O, it is excellent
To have a giant's strength;
but it is tyrannous
To use it like a giant."

KING LEAR
ACT 2, SCENE 4

"O reason not the need. Our basest beggars
Are in the poorest thing superfluous.
Allow not nature more than nature needs;
Man's life is as cheap as beast's."

The increasingly weak-minded King Lear has divided his kingdom between two of his three daughters, Goneril and Regan. In return he expects to stay with each of them for a month at a time, along with one hundred of his knights. They urge him to reduce his number of followers: why should he even need one, if his own daughters are there to look after him? His rage against their reasoning – underpinned with the difficulties of old age – is a defence of all those things in our lives that we know, deep down, we do not really need. Lear argues that since even the beggars among us have more than their essential share of the basic necessities, why should a king be challenged about his requirements and preferences? If we were allowed to have only what we needed in order to survive, we would be admitting that human beings were no better than animals.

The old Lord Lafeu proffers this reflection in light of a ballad he has been reading. His is a grave warning that transcends fashion and time. Knowledge is limited and partial. We can never have all the answers, and in our quest to be in control we should be careful not to lose our sense of the numinous, or of the miraculous. Lafeu suggests that humility should accompany learning. Perhaps his view is akin to Shakespeare's own perspective: as a dramatist he sought to body forth the wonders and fears of human experience. This quotation would make a fitting epigraph for many of his plays including, for example: *Richard III*, *Hamlet*, *Macbeth*, *Othello*, *As You Like It*, *Twelfth Night*, *A Midsummer Night's Dream*, *Pericles*, *Cymbeline* and *The Winter's Tale*.

ALL'S WELL THAT ENDS WELL
ACT 2, SCENE 3

"They say miracles are past, and we have our philosophical persons, to make modern and familiar, things supernatural and causeless. Hence is it, that we make trifles of terrors, ensconcing ourselves into seeming knowledge, when we should submit ourselves to an unknown fear."

LOVE'S LABOUR'S LOST
ACT 5, SCENE 2

"Honest plain words best pierce the ear of grief"

The Princess of France has just heard about the death of her father, and has become queen. These words about how to talk to a grieving person are spoken by the Lord Biron. *Love's Labour's Lost* contains some of the most exuberant language in all of Shakespeare (including his longest word 'Honorificabilitudinitatibus', which means 'the state of being able to achieve honours'), and Biron himself has shown himself to be one of the leading protagonists of a self-consciously intellectual rhetoric. Now, faced with a palpable reminder of mortality, he suddenly learns the need for simpler and more direct communication. This is a line about listening as well as language. Shakespeare often uses monosyllables when he is communicating something highly important. His image for the power of language is of simple words breaking down the barrier caused by grief, and working their way through successfully into the hearer's head. ⊙

The Royal Ballet's recent staging of *The Winter's Tale* is one of many reimaginings of Shakespeare's plays

SHAKESPEARE THROUGH THE AGES

Dr Paul Edmondson explores how the playwright's artistic legacy has continued to evolve in the centuries since his death

In 1623, the playwright and poet Ben Jonson wrote that his friend Shakespeare "was not of an age, but for all time". But Jonson could scarcely have imagined the impact and influence Shakespeare would have on four centuries of thinkers, writers, composers, visual artists, stage and film directors, actors and scholars. Shakespeare's collaborator John Fletcher had already produced the first sequel to one of Shakespeare's plays. *The Woman's Prize, or The Tamer Tamed* is a continuation of *The Taming of the Shrew*. Kate has died, and Petruccio meets a new match in his second wife, Maria. Following Fletcher's example, we throughout the ages have continued to collaborate with Shakespeare. We admire him and we want to answer him back.

For the Romantic poet John Keats, Shakespeare became a presiding saint-like genius, not only influencing Keats' own poetry, especially his sonnets, but also forming his approach to life. Keats' letters are saturated with excited and loving mentions of Shakespeare. The novelist Charles Dickens alludes to Shakespeare over a thousand times, and helped to raise money to buy Shakespeare's Birthplace for the nation. Johann Wolfgang von Goethe read his first Shakespeare play at the age of 22, an experience he compared to being healed of blindness. Goethe's influence helped to inspire the German people to establish one of the first Shakespeare societies, in 1864.

Shakespeare is important to the works of Charlotte, Emily and Anne Brontë, to George Eliot, Elizabeth Barrett Browning and Christina Rossetti. In empowering women to write fiction, Virginia Woolf imagined that Shakespeare had a sister who wrote, and Shakespeare certainly continues to inspire freedom among writers. In 1985, the African-American liberation poet Maya Angelou famously said of Shakespeare, "Of course, he was a black woman. I understood that. Nobody else understood it, but I know Shakespeare was a black woman. That is the role of art in life."

ART AND INNOVATION

Composers regularly turn to Shakespeare. Mozart intended to write an opera based on *The Tempest*. *Romeo and Juliet* has captivated many composers, including Bellini, Berlioz, Tchaikovsky and Prokofiev, as well as Leonard Bernstein and Stephen Sondheim for their musical *West Side Story*. Verdi's two magnificent final operas *Otello* and *Falstaff*, the latter composed when he was 80, crowned his already distinguished career.

The fairies dash through Mendelssohn's incidental music for *A Midsummer Night's Dream*. Benjamin Britten's opera of that same play is groundbreaking because its libretto is based entirely on Shakespeare's words. For Duke Ellington and John Dankworth, Shakespeare became the stimulus for jazz. Rufus Wainwright has produced lyrical settings of several of Shakespeare's sonnets. Two ballets – Joby Talbot's *The Winter's Tale* and Sally Beamish's *The Tempest* – helped to mark notable anniversaries of Shakespeare's birth and death in 2014 and 2016 respectively.

Scenes, characters and moods from Shakespeare continue to be illustrated in editions, and through paintings and sculpture. Sir John Falstaff (who appears in *Henry IV, Part 1* and *Part 2* and *The Merry Wives of Windsor*) was beginning to take on a life of his own in the 18th century and became a popular subject for painters, for example William Hogarth's *Falstaff Examining His Troops*. Joshua Reynolds, Henry Fuseli and George Romney were among the artists commissioned by John Boydell who opened a gallery devoted to Shakespeare on Pall Mall, London, in 1789.

Juliet became popular as a subject among 19th-century painters, as did other heroines. John Millais' depiction of the drowning Ophelia is perhaps the most famous of all Shakespearean paintings. In contrast to the minutiae of the flowers in Ophelia's "fantastic garlands" are the sweeping moorlands and forests in paintings based on *Macbeth*, *King Lear* and *As You Like It*. The garden of New

Fritz Krenn takes on the title role in a 1932 production of Verdi's opera *Falstaff*. The character, created by Shakespeare, appears in three of his plays

GETTY IMAGES X3, INGRID POLLARD X1,

Paul Robeson (pictured with Peggy Ashcroft as Desdemona) played Othello in 1930

Doña Croll as John of Gaunt in the Globe's all-black, all-female production of *Richard II*

Place in Stratford-upon-Avon is home to eight modern sculptures by Greg Wyatt, based on the plays. Visitors often reach out and touch them, the highest compliment that can be paid to a sculptor.

Filmmakers seek to portray Shakespeare's imagined visual contexts. Laurence Olivier evokes the Globe Theatre at the beginning of his 1944 film of *Henry V*, made to boost morale during World War II. Kenneth Branagh has powerfully innovated Shakespeare on film. His *Henry V* boldly shows the horrors of war. He uses a 'full-text' for his *Hamlet*, adapts *Love's Labour's Lost* into a 1940s-style Hollywood musical, and re-imagines *As You Like It* in Japan. Christine Edzard's film of *As You Like It* sets it in an industrial wasteland, making Shakespeare's visual language shine even more brightly.

NEW MESSAGES

Translations of Shakespeare started to appear as early as the mid-1700s with Jean-François Ducis' French version of *Hamlet*. With new translations come new audiences, and new adaptations. "There is hardly a pioneer hut in which the odd volume of Shakespeare cannot be found", wrote the French aristocrat Alexis de Tocqueville about his visit to the US in the 1830s.

Most known languages – from Armenian to Zulu – have translated Shakespeare and adapt his works for their own cultural needs. Sonnet 66, for example, has been translated many times, and has been especially needed wherever people find "art made tongue tied by authority" (line 9).

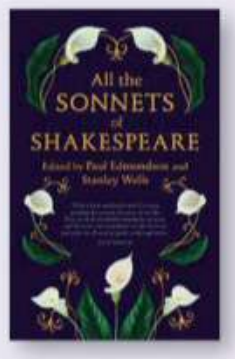
Actors and theatre directors through the centuries have identified themselves with Shakespeare. David Garrick's 1769 Jubilee in Stratford upon Avon was a local and national civic celebration of Shakespeare's genius. In the 19th century, Ira Aldridge became the first black actor prominently to perform Shakespeare, and in spite of racism. Paul Robeson continued that fight, so too do actors of colour in our own time, for example the Harlem based Debra Ann Byrd. Janet Suzman directed an anti apartheid *Othello* in Johannesburg in 1989. Corinne Jaber's Afghan productions of *Love's Labour's Lost* (2005) and *The Comedy of Errors* (2012) daringly confronted long ingrained cultural misogyny. As Ralph Fiennes said in light of his 2011 film of *Coriolanus* "Shakespeare is always questioning order, especially the right to rule."

From the environmentally aware productions at Yosemite National Park in the US to an all female, all black production of *Richard II* at Shakespeare's Globe in London; from the series of Shakespeare inspired novels published by the Hogarth Press to the new knowledge being generated by the latest research, Shakespeare is an ever expanding conversation in which we can hear the fears and hopes of our own times.

GET HOOKED

If we've whetted your appetite for all things Shakespeare, why not explore the topic further with our pick of books, films and podcasts

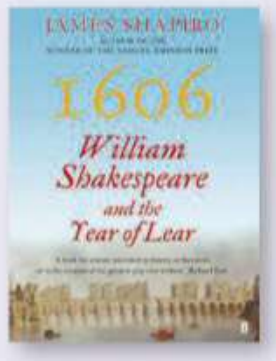
BOOKS



All the Sonnets of Shakespeare

Edited by Paul Edmondson and Stanley Wells (Cambridge University Press, 2020)

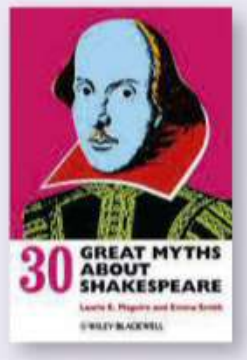
This groundbreaking book assembles all of Shakespeare's Sonnets in their probable order of composition, shedding new light on Shakespeare's career, personality and sexuality, and debunking long-established biographical myths.



1606: William Shakespeare and the Year of Lear

By James Shapiro (Faber & Faber, 2015)

James Shapiro demonstrates how the plays *King Lear, Macbeth* and *Antony and Cleopatra* (written in 1606) responded to the tumultuous events of that year – a year that saw the return of plague, and deep divisions across England in the wake of the failed Gunpowder Plot.



30 Great Myths about Shakespeare

By Laurie E Maguire and Emma Smith (John Wiley & Sons, 2013)

Was a real skull used in the first performance of Hamlet? Were Shakespeare's plays Elizabethan blockbusters? This book explores 30 popular myths about the great playwright, demonstrating how historical material – or its absence – can be interpreted and misinterpreted.

ONLINE AND AUDIO

▶ **The Shakespeare Sessions** *(BBC Sounds):* Listen to brand new versions of Shakespeare's greatest plays, plus documentaries. Listen at *bbc.co.uk/sounds/series/p0655br3*

History Extra

▶ **For more on William Shakespeare, visit the Shakespeare hub on our website: *historyextra.com/people/william-shakespeare***

WATCH

All Is True (2018)

(Now streaming on Amazon Prime, Netflix, YouTube and Google Play)

After his beloved Globe Theatre is destroyed, legendary playwright William Shakespeare retires to Stratford-upon-Avon and his long-neglected family.

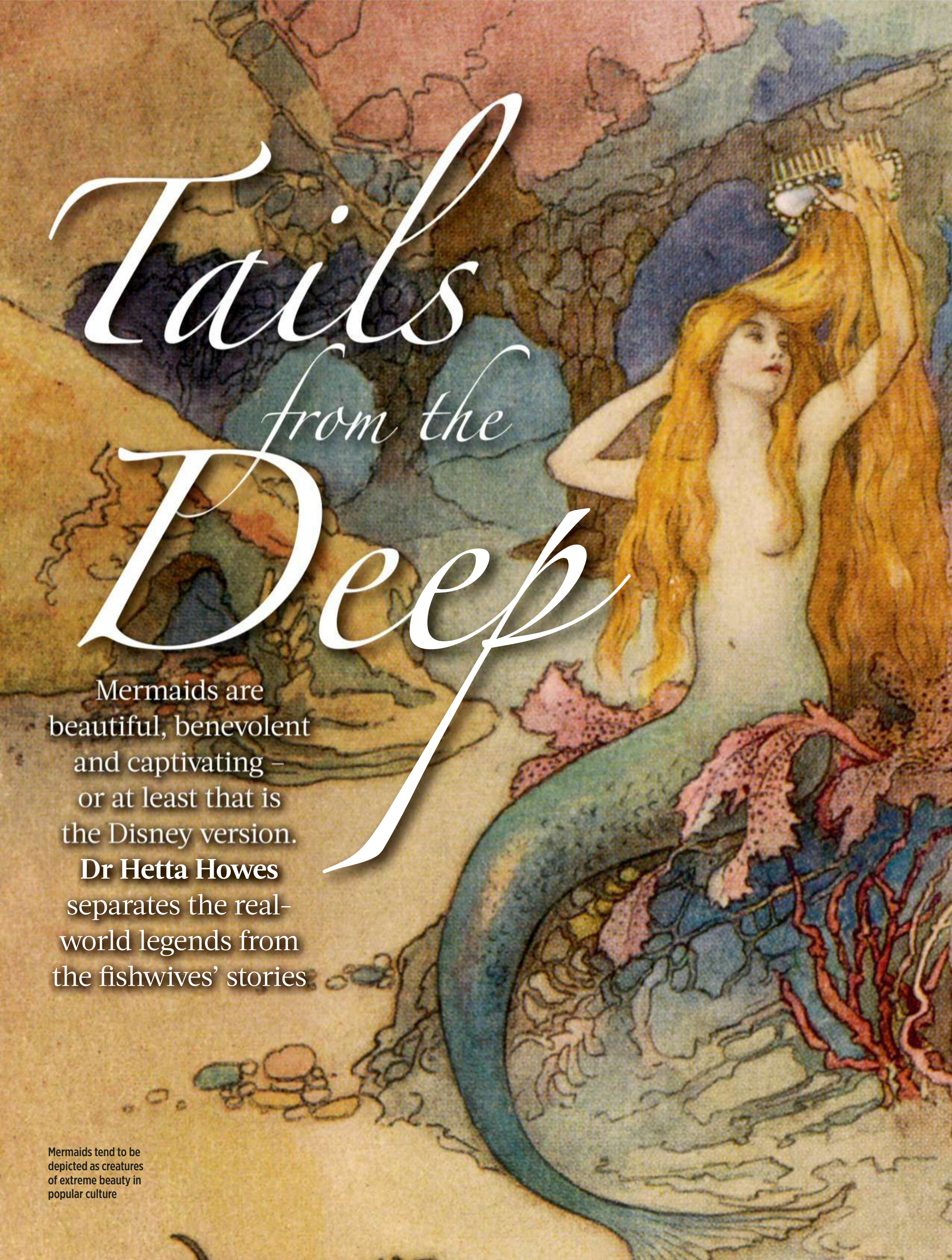
The Winter's Tale

(BBC Four and iPlayer, April)

A filmed version of the Royal Shakespeare Company's *The Winter's Tale*, directed by Erica Whyman, RSC deputy artistic director, is due to be broadcast on BBC Four in April.

Tails from the Deep

Mermaids are beautiful, benevolent and captivating – or at least that is the Disney version. **Dr Hetta Howes** separates the real-world legends from the fishwives' stories



Mermaids tend to be depicted as creatures of extreme beauty in popular culture

What image comes to mind when you hear the word 'mermaid'? For many people, it will be Ariel, the redheaded Disney princess who trades her tail for legs and her voice for a chance to win herself a life on land. For others, the word will conjure the wan heroine of Hans Christian Andersen's original fairytale who, unlike her Disney counterpart, is rejected by her prince and dissolves into sea foam, losing the chance to gain an immortal soul.

It's largely thanks to the popularity of Andersen's fairytale that mermaids have become standardised in the West over the past two centuries. Like Ariel, they are depicted as hybrid creatures, with the torso and head of a beautiful woman and the tail of a fish. They often carry a mirror and a comb, and have the speech and personality of a human woman. However, the history of the mermaid myth, and its many manifestations across the globe, reveals a far more complex picture.

Mermaids transform depending on which seas we find them in. Sometimes beautiful, sometimes monstrous, sometimes seductive, sometimes maternal – and oftentimes all of these at once – these enchanting entities can be a far cry from the tragic victim of Andersen's influential tale. Mermaids, regardless of where they call home, are persistently contradictory, ambivalent and powerful figures, used to represent the unknown and the undiscovered.

MUSIC TO YOUR EARS

The origins of mermaids are difficult to trace. While some cultural historians believe that fish goddesses in early religions were their ancestors, others consider sirens to be the first models for mermaids. Made famous by Homer's epic poem the *Odyssey*, sirens are bird-woman hybrids who lure sailors to their deaths through song and who may eat the flesh of men who do not please them sexually.

In the 13th century, writer Richard de Fournival recorded three kinds of sirens, two of which are actually half woman and half fish. This helps to explain why sirens and mermaids became interchangeable in Renaissance Europe. Both were consistently associated with fertility, seduction and the dangers of sexual encounter – and people really did believe in their existence.

Tales of mermaids and sirens were spread by travellers from sea to land, and sightings are recorded by sailors from the Middle Ages right through to the 18th century. In 1608, explorer Henry Hudson wrote that on one morning "one of our companie looking over board saw a mermaid", reportedly with the tail of a porpoise and long dark hair. In 1493, near the Rio del Oro (on what is present day Haiti) Christopher Columbus recorded a disappointing encounter with three sirens, describing them as "not so beautiful as they are painted, though to some extent they have the form of a human face".

ABOVE: **Sirens were famous in antiquity for their songs, which lured sailors to a watery demise**

TOP: **Ulysses is tormented by the dulcet tones of the sirens in this 1909 Herbery James Draper painting**

According to legend, sirens haunt Haitian waters to this very day. Lasirèn, a beautiful woman with a fish tail, is a Haitian spirit summoned by the blowing of a conch. A symbol of wealth and seduction, she bestows prosperity on those she favours but angers easily. Carrying a mirror to represent the portal between the human and mystical worlds, she might visit you in a dream and take you down to her underwater realm, to teach you sacred secrets.

'HIC SUNT SIRENAE'

During the Renaissance, cosmographers often marked unexplored waters with the phrase *Hic sunt sirenae* here be sirens/mermaids. As mermaids often represent the mysterious unknown,

ALAMY X3

"The *Mirror* estimated that 3,000-4,000 people per day paid their shilling to visit the Fiji Mermaid"

ABOVE: **'Mermaid' skeletons were put on exhibition**

ABOVE RIGHT: **The Japanese equivalent of mermaids, ningyo, were sometimes depicted with a monkey head**

TOP: **The Fiji Mermaid, which also has a monkey head, was toured around the US by PT Barnum**

it is unsurprising that anyone who managed to get their hands on one was eager to show it off, and to turn the public's fascination to their own financial gain. One of the most famous examples of this phenomenon is the Fiji Mermaid (*pictured above*), which made its way from Nagasaki to London in 1822.

In Japan, instead of mermaids an explorer might find *ningyo*. Literally translated as 'human fish', these are more varied, and often more monstrous, than European mermaids. All have fish bodies, but some have a horned human head, others a monkey-like head or a scaled face. According to legend, eating the flesh of these creatures will elongate the life of the consumer. The folktale *Yao Bikuni* tells of a young girl who does just that, and becomes immortal. After outliving several husbands she seeks solace in a convent, but suffers so much ennui that she eventually takes her own life. Another tells of a fisherman who manages to catch a ningyo and feeds its flesh to his children. However, instead of gaining eternal youth, they immediately grow scales and die. Both tales warn us that encounters with Japanese mermaids might have devastating consequences.

In 1854, when Japan opened more widely to trade, exportation of ningyo to sideshows in America and Europe, where they were rebranded as mermaids, became a prosperous business. Captain Samuel Barrett Eades bought one from Dutch sailors, for a vast sum of money. He seems to have been convinced that his Fiji Mermaid, with the head of a monkey, the bottom of a fish and a face contorted in pain and terror, was not only worth the expense but real – despite the expert opinion of various naturalists who deemed it a fabrication. The advertisement for its London exhibition declared Eades' mermaid "The wonder of the World, the admiration of all ages, the theme of the Philosopher, the Historian, and the Poet". Apparently, the general public were as convinced as Eades, or at least very curious: the *Mirror* estimated that 3,000–4,000 people per day paid their shilling to visit the mermaid.

Eventually, as new marvels were brought to shore by other explorers, interest in the Fiji Mermaid waned and the exhibition shut down. It eventually ended up in the hands of 'greatest showman' PT Barnum, who successfully toured the creature around America.

MERMAIDS OF AFRICA

Rivers, lakes and seas have been crucial historically in African regions for trade, food, communication and transport. However, bodies of water also have far darker associations due to the slave trade, which transported millions of enslaved people across the Atlantic (the Middle Passage), a journey during which many died. African mermaid lore therefore represents both the dominance and ambivalence of water in the continent's culture. Water spirits, which had long been honoured and celebrated in Africa, become entangled with European iconography of mermaids from the 15th century onwards, as Euro-African contacts increased.

In the Yoruba tradition, saints and spirits called *orishas* are sent by Olodumare, the origin of virtue and morality, to rule the forces of nature. The orisha Yemonja is mother of the oceans and is often visualised as a siren or mermaid – a beautiful woman with the tail of a fish – holding a conch shell. Temperamental and associated with fertility, Yemonja is worshiped as a protector of women and children and a champion for justice. She increased in prominence in the Caribbean and Americas when enslaved survivors of the Middle Passage began petitioning her for alleviation of their suffering.

Another Yoruba water deity is Oshun. Goddess of sensuality and fertility, she reigns over the Osun-Osogbo Sacred Grove in Nigeria. Folktales describe her

GETTY IMAGES X2, ALAMY X5

MEMORABLE MERMAIDS

From northern Syria to medieval France, mermaids of all shapes and sizes have featured in legend and folklore. Here are three notable examples…

ATARGATIS

Thousands of years ago, so legend has it, an egg fell from the sky into the Euphrates river. A fish, realising it had found something special, nudged the egg to shore where it hatched a goddess.

Thought by many to be the first mermaid, Atargatis (also known as Dekerto) was a Semitic goddess, worshipped in northern Syria 3,000-4,000 years ago. Associated with the Moon and fertility, Atargatis reigned over the sea and controlled its waters. However, her story is a tragic one. She fell in love with a shepherd, but ended up killing him after bearing his child. Consumed with guilt and shame she jumped into the sea, where she acquired the lower body of a fish and where she is said to remain to this day.

MÉLUSINE

According to medieval French legend, a beautiful fairy named Mélusine was singing by a fountain when she met a nobleman, Raymond. She agreed to marry him, on one condition: he must leave her alone on a Saturday. The couple enjoyed a happy marriage for many years, and Mélusine used her powers to build the powerful fort of Lusignan. But, one fateful Saturday, Raymond spied on Mélusine. He found her bathing – and spotted that she had the tail of a 'serpent'. Mélusine was transformed into a dragon by Raymond's betrayal and flew away. Some say that Mélusine's cries still haunt Lusignan. But those seeking the mermaid today are more likely to find her on their Starbucks coffee cup, as the company's logo is reportedly based on a 16th-century depiction of her likeness.

SEDNA

Inuit mythology tells of a girl who refused to take a husband and instead, married a dog. Furious, the girl's father took her out to sea in a boat and threw her overboard. When she tried to climb back in, he cut off her fingers to drown her. But her fingers changed into seals – or whales, according to other versions of the legend – and she survived. The girl became Sedna, a sea goddess who guards the oceans. With sea creatures entangled in her hair, Sedna is half woman and half fish, and is often depicted with the bottom half of a killer whale.

This sculpture and trees at Osun-Osogbo Sacred Grove, Nigeria, are dedicated to the Yoruba goddess of fertility

spiteful temper and the sinister smile she reserves for those who have wronged her.

During the 20th century, local water goddesses became increasingly homogenised under the general name of *Mami Wata*, Pidgin English for 'Mother Water'. While her name seems to have emerged with the slave trade, the concept of Mami Wata can be traced right back to the earlier African orishas and other indigenous water spirits. A powerful and contradictory figure, she is always very attractive, with the torso of a woman and the bottom half of a fish tail, often accompanied by a snake.

While she is known to be seductive and dangerous, Mami Wata is also associated with fertility (although, ironically, it is believed that her followers can't bear children). A liaison with Mami Wata often requires a significant sacrifice perhaps celibacy, or even the life of a family member but she can bestow great wealth in exchange; known as a "capitalist" deity, she is materialistic and associated with social mobility. Mami Wata is traditionally worshipped in trance dances, a practice that slave owners tried to curb. A symbol of female liberation and empowerment, the deity allows women to become powerful priestesses and healers in return for their devotion.

Mermaids, from the waters of Haiti to the sacred groves of Nigeria, continue to seduce us. Disney's *The Little Mermaid* is about to get a live action reboot, Beyoncé dressed up as Oshun in her music video for the single 'Hold Up', and Monique Roffey's *The Mermaid of Black Conch* was awarded Costa Book of the Year for 2020. Mysterious and powerful, forces for destruction and protection, mermaids not only hold up a mirror to the mystical, the supernatural and the unknown, but also to our own societies – and to ourselves.

DR HETTA HOWES is a lecturer in medieval and early modern literature at City, University of London. She is a BBC/AHRC New Generation Thinker and regularly presents and contributes to broadcasts on BBC Radio 3 and BBC Radio 4

GET HOOKED

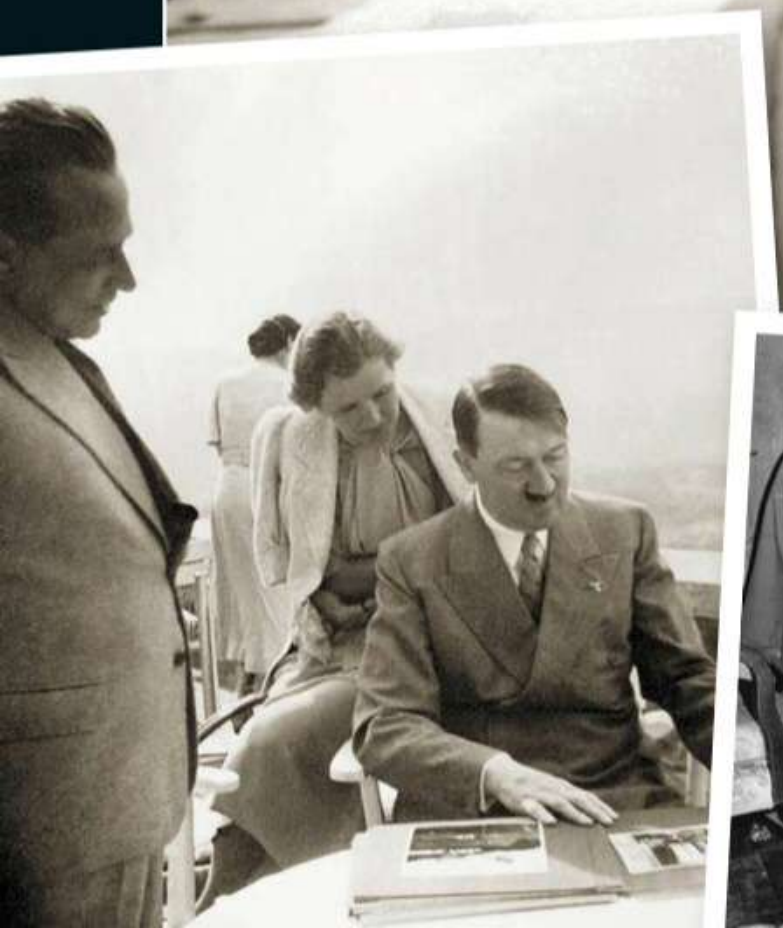
LISTEN

BBC WORLD SERVICE

Discover more mermaid history in the BBC World Service programme *Mermaids: Tales from the Deep*: *bbc.co.uk/programmes/w3cszjwq*

Eva Braun in 1937. She had started a relationship with Adolf Hitler in 1931 and moved into the Berghof in 1936

"If anyone ever asked, Braun was Hitler's secretary. He needed to maintain his image as the chaste leader"



LEFT: **War correspondents in the Führerbunker, examining the arm of a sofa stained with blood**

FAR LEFT: **Braun examines photographs at the Berghof alongside Hitler and official photographer Heinrich Hoffman. It was through Hoffman's agency that she had first met Hitler, in October 1929**

EVA BRAUN: THE WOMAN WHO STOOD BY HITLER

She was almost unacknowledged by Hitler and maligned by the other Nazi wives – so why did Eva Braun continue to support the Führer? **Nige Tassell** explores a complicated relationship

They were found together in the so called Führerbunker underneath central Berlin, with Soviet forces scouring the streets above. Adolf Hitler was slumped on the sofa in his private study, blood dripping from a self administered gunshot wound to his temple. Next to him was his long time lover, and wife of fewer than two days, Eva Braun. She too had taken her own life, having bitten into a cyanide capsule. He was 56, she 33.

Although their modest wedding ceremony had taken place in the small hours of the previous day, 29 April 1945, the couple had been lovers for the previous 14 years albeit in secret. The German public didn't know of Eva Braun, nor of her lengthy relationship with the Führer until after their deaths. She was never seen in public with him, let alone officially photographed together. If anyone ever asked, Braun was his secretary. Hitler had cultivated, and needed to maintain, his image as the chaste leader; his appeal to female supporters would, he believed, be damaged were he to get married. He put his politics before his heart; Eva Braun was destined to be the invisible mistress.

The pair had first met in Munich in 1929 when Braun, fresh out of convent school, was working as an assistant to Heinrich Hoffman, Hitler's official photographer. The 17 year old spent part of her days processing and printing official portraits of Hitler. Within a couple of years, they had become lovers.

"He [Hitler] was attracted by this cheerful, uncomplicated young creature," her cousin Gertraud later observed. "He was the kind of man who would have liked the thought of keeping her secret and whenever it looked as though she might become inconvenient, he simply avoided her. Surrounded as he was by the most beautiful of women from the worlds of the cinema and high society, Hitler hardly bothered about her." Braun's unhappiness in the relationship, certainly in its infancy, was shown by two failed suicide attempts.

Even in Hitler's various residences where the couple invariably had adjoining bedrooms public displays of affection between them were never witnessed. And Braun certainly had no say in politics or matters of state, being asked to leave the room whenever cabinet ministers arrived. Rather harshly, Hoffman (her former boss) suggested she would have had little to contribute anyway, describing Braun's worldview as "inconsequential and feather brained".

Though Braun was initially unhappy – marked by two suicide attempts – she remained by Hitler's side to the end

IGNORANT OR COMPLICIT?

Did Braun simply ignore the atrocities that her lover was commissioning? Or was she in agreement with them? "Because she was Hitler's mistress, people take it for granted that she must have been a dedicated Nazi and racist," says her biographer Angela Lambert. "She was nothing of the kind." Braun's only crime was that she "had the misfortune to fall in love with a monster". But whether or not Braun knew about the Holocaust, she was no passive bystander and would surely have been aware of the persecution of the Jews and the removal of their civil rights.

Braun gave up whatever personal ambitions she might have had for Hitler. He despatched her to the Berghof, his residence in the Bavarian Alps, while submerging himself in empire building. Here she grew bored ("She was always waiting for his orders," cousin Gertraud explained), while the Führer kept her dependent on him, his treatment switching between control and indulgence. Hitler's chauffeur described Braun as "the unhappiest woman in Germany". Henny von Schirach, a writer and frequent visitor to the Berghof, agreed that Braun found her days limited and depressing. "Her life was without effort or struggle. Outwardly she was perfect, changing her clothes and having her hair done, and apparently that's all Hitler wanted."

Braun was thought of as insignificant by Hitler's associates, and viewed with disdain by the wives of senior Nazis. To them, she was the young woman undeservedly living a luxurious and privileged existence. Albert Speer, one of Hitler's ministers during World War II, observed that "she has been much maligned", but ultimately saw her as of little importance beyond attending to Hitler's needs. "For all writers of history, Eva Braun is going to be a disappointment."

FILMING HITLER

Braun's boredom was somewhat relieved when Hitler gave her a cinecamera, on which, drawing from her photographic past life, she filmed the inconsequential daily happenings at the Berghof including colour films of a visiting, off duty Hitler. It was almost as if, denied public acknowledgment of their lengthy relationship, Braun was compelled to record some aspect of her life with him, even if it were simple social gatherings rather than serious historical events.

In later years, as his political life became more turbulent, Hitler showed increased respect and care for Braun, if largely as a comforting respite from his chaotic public life. With her, he sought sanctuary from events that were spiralling and accelerating beyond even his control.

On that sofa in that bunker on the last day of April 1945, the couple sought the ultimate sanctuary. Braun, still in her early thirties and finally acknowledged by marriage, was utterly compliant. "Do you think I would let him die alone?" she had previously asked Henny von Schirach. "I will stay with him up until the last moment."

GETTY IMAGES X4

A TALE OF CONSPIRACY, MURDER AND ESPIONAGE
IN ELIZABETHAN LONDON

The Heretic's Mark

The fourth instalment of *The Jackdaw Mysteries*, the bestselling historical series from S.W. Perry.

'MY FAVOURITE HISTORICAL CRIME SERIES.'
S. G. MacLean

'HISTORICAL FICTION AT ITS MOST SUMPTUOUS.'
Rory Clements

Out Now

The Shakespeare Pen

in hallmarked Sterling Silver

Conway Stewart

"An exceptional, beautiful and superbly balanced pen. Hand made in Britain"

Also available in 23ct gold plated silver, and as a Rollerball

Conway Stewart

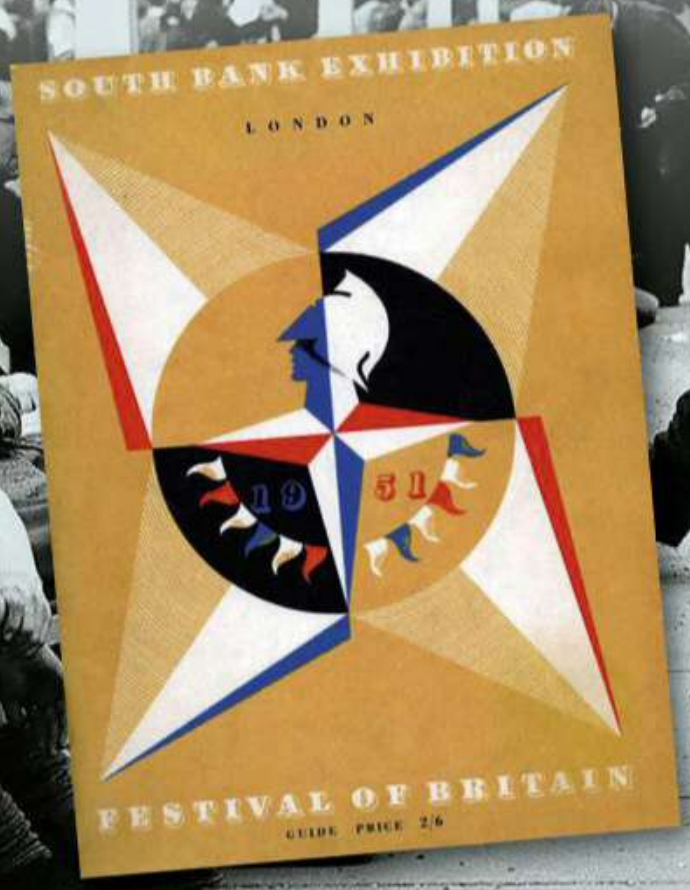
Tel **+44(0) 333 006 4646**
For information please go to:
www.ConwayStewart.com

Made in England by:
Bespoke British Pens Ltd
www.bespokebritishpens.co.uk

FESTIVAL OF BRITAIN

In 1951, just six years after the end of World War II and a century after Victoria and Albert's Great Exhibition, a huge display of British industry, arts and science opened in London. As these images show, the nation was in the mood for fun...

WORDS: CHARLOTTE HODGMAN



ALL ABOARD

▶ Would-be sailors find their sea legs on a boating lake in Battersea Park. The park played host to the Festival Pleasure Gardens, which also featured a Guinness Clock (with mechanical characters from the brewer's advertisements), a funfair, grotto and tree walk.

GETTY IMAGES X2, ALAMY X1

The 'Transport' pavilion was split into four main sections focusing on travel by road, rail, air and sea

In 1949, with much of Britain still showing the visible scars of World War II, and a decade of rationing and austerity, the Labour government, under Prime Minister Clement Attlee, decided that British spirits needed a boost. Their solution to the gloom of postwar Britain was a Festival of Britain – a national exhibition that would focus on the nation's achievements in design, technology, industry, science and the arts, and promote a feeling of recovery.

In just 22 months, with a budget of £12m – mostly funded by the government – an area on London's South Bank was transformed into a huge exhibition space, crammed with examples of British innovation. Nearly 8.5 million people – of which half were from outside London – visited the exhibition. Armed with festival maps and guides, they paid their 5 shilling entrance fee to enter the space-age Dome of Discovery – moving between themed pavilions ('Power and Production', 'Homes and Gardens', 'Outer Space' and more) – drank tea beneath garlands of patriotic bunting, donned goggles to watch new-fangled stereoscopic films in the Telecinema, and temporarily forgot the cares of everyday life.

The festival was not without its critics, though, and many hailed it as a waste of money that could have been spent on housing. In September 1951, the festival doors were closed. The following month, Churchill's Conservative government was back in power and all traces of the exhibition were removed; the glittering Dome of Discovery was sold for scrap.

VIEW FROM ABOVE

▲ As this aerial image shows, the festival area was huge, with the main site spanning 27 acres on London's South Bank. Looking like something from a science fiction film, the gleaming, aluminium Dome of Discovery – the festival focal point – was the largest in the world at the time. It stood at a whopping 27 metres tall and had a diameter of 111 metres.

UNDER PRESSURE

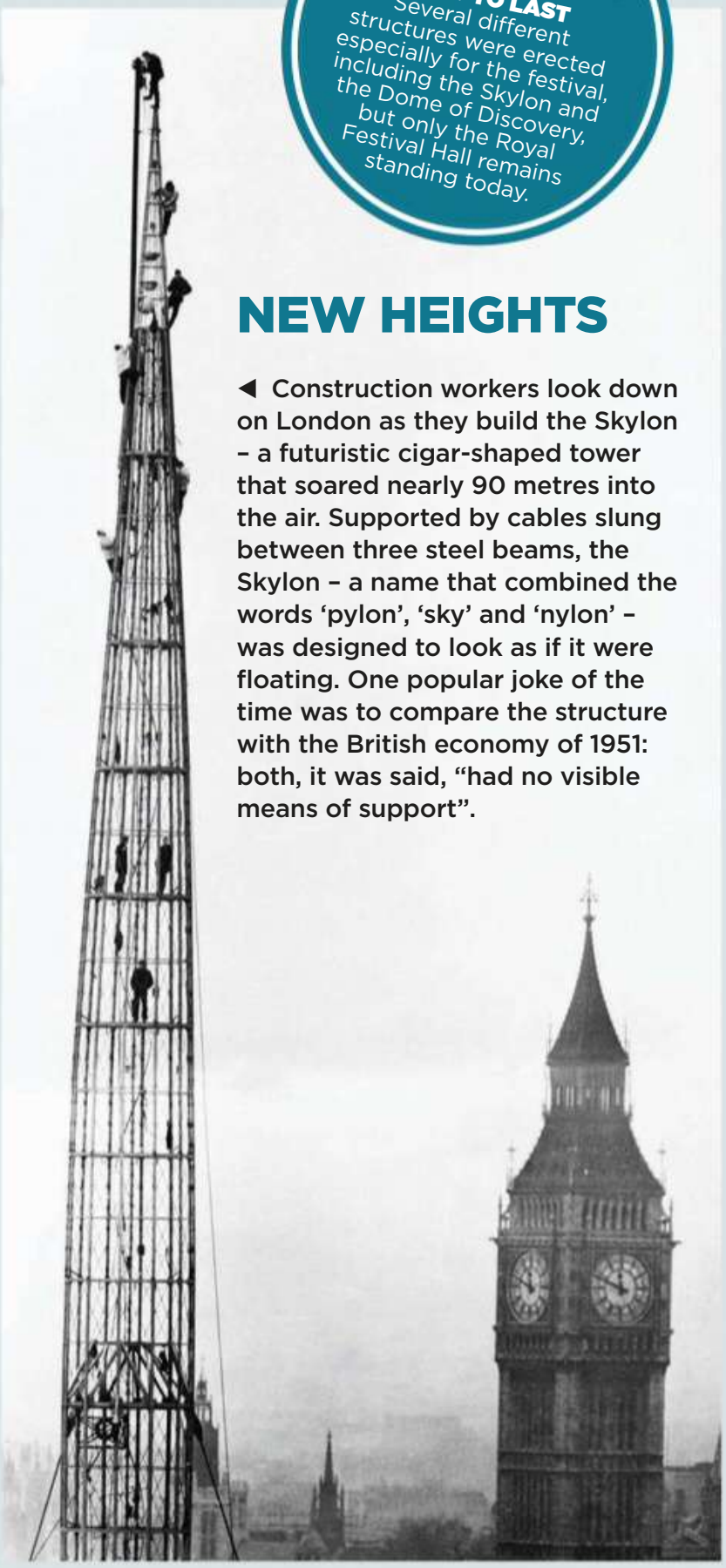
▼ In January 1951, under the watchful, and impressed, gaze of members of the festival team, expert model maker CM Longbotham puts the finishing touches to the Big Dipper rollercoaster in his scale model of the Festival Gardens.

DID YOU KNOW?

BUILT TO LAST

Several different structures were erected especially for the festival, including the Skylon and the Dome of Discovery, but only the Royal Festival Hall remains standing today.

NEW HEIGHTS

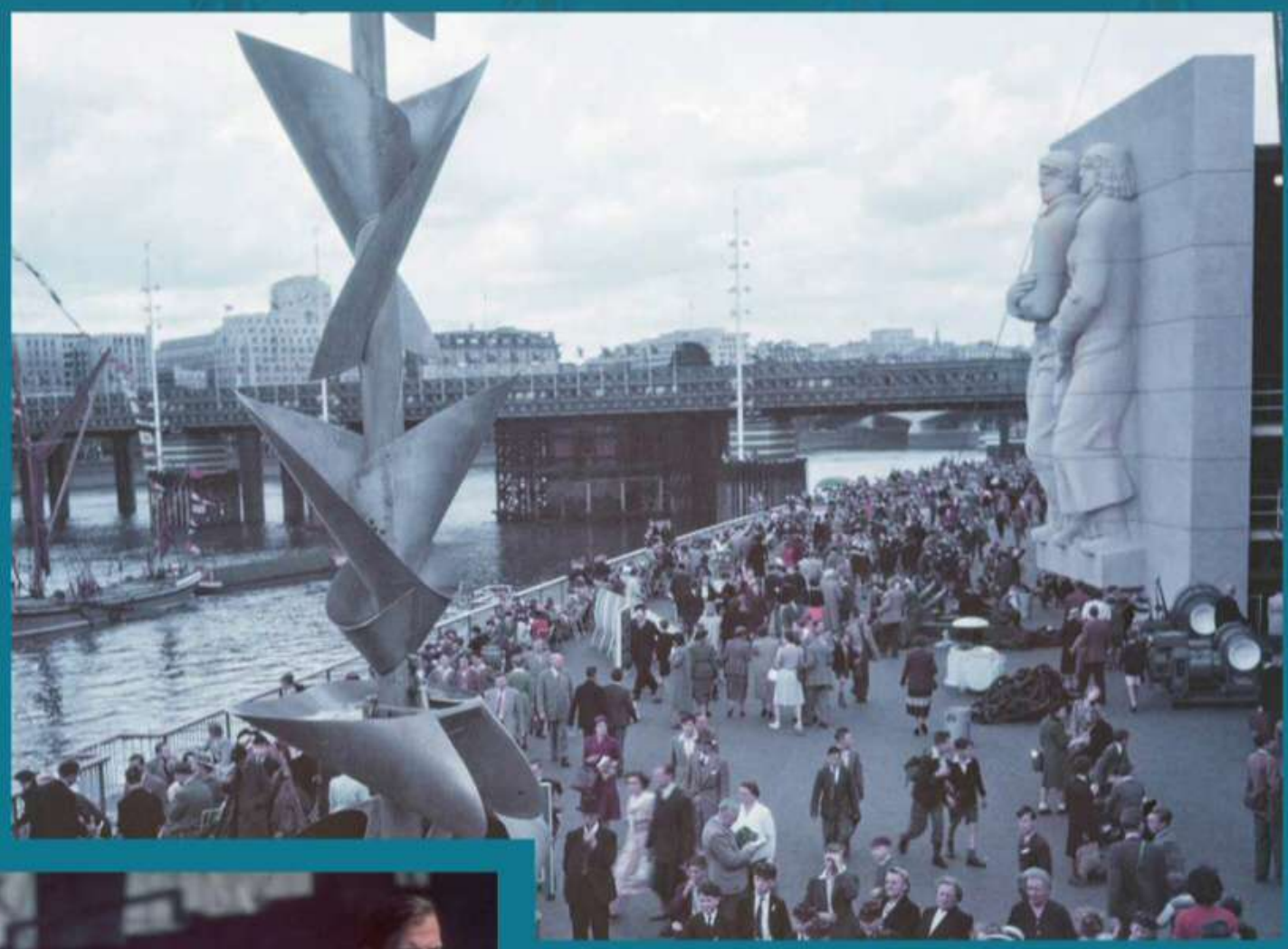


◄ Construction workers look down on London as they build the Skylon – a futuristic cigar-shaped tower that soared nearly 90 metres into the air. Supported by cables slung between three steel beams, the Skylon – a name that combined the words 'pylon', 'sky' and 'nylon' – was designed to look as if it were floating. One popular joke of the time was to compare the structure with the British economy of 1951: both, it was said, "had no visible means of support".

GETTY IMAGES X7, ALAMY X1

WORKS OF ART

▶ Some of the biggest names in British art, architecture and sculpture were commissioned to create pieces for the Festival of Britain, including Barbara Hepworth, Frank Dobson and Henry Moore. The huge fountain – *Water Mobile* – on the left side of this image was the brainchild of Welsh designer and engineer Richard Huws. Also visible is Siegfried Charoux's monumental relief in concrete, *The Islanders*. Displayed near the 'Sea and Ships' pavilion, the work, which featured two adults with a child between them, symbolised the relationship between the British people and the sea.



ROYAL APPROVAL

◀ Queen Elizabeth, wife of King George VI, talks to the Lord Mayor of London during a tour of the site. King George opened the festival at St Paul's Cathedral on 3 May declaring: "Two world wars brought us grievous loss of life and treasure, and though the nation has made a splendid effort towards recovery, new burdens have fallen upon it and dark clouds still overhang the whole world."

ON A WIRE

▶ In September 1951, thousands of people crowded onto London's embankments, craning their necks to watch moustachioed Frenchman Elleano cross the Thames on a tightrope, becoming the first person to complete the feat in almost a century. To the consternation of those below, as he neared the South Bank site, Elleano slipped. He went down onto one knee for four minutes before waving to the crowd and successfully continuing the crossing. Remarkably, given the nature of the stunt, Elleano could not swim.

WATCH
Watch a video of Elleano's crossing on the British Pathé website: *britishpathe.com/video/over-thames-on-a-wire*

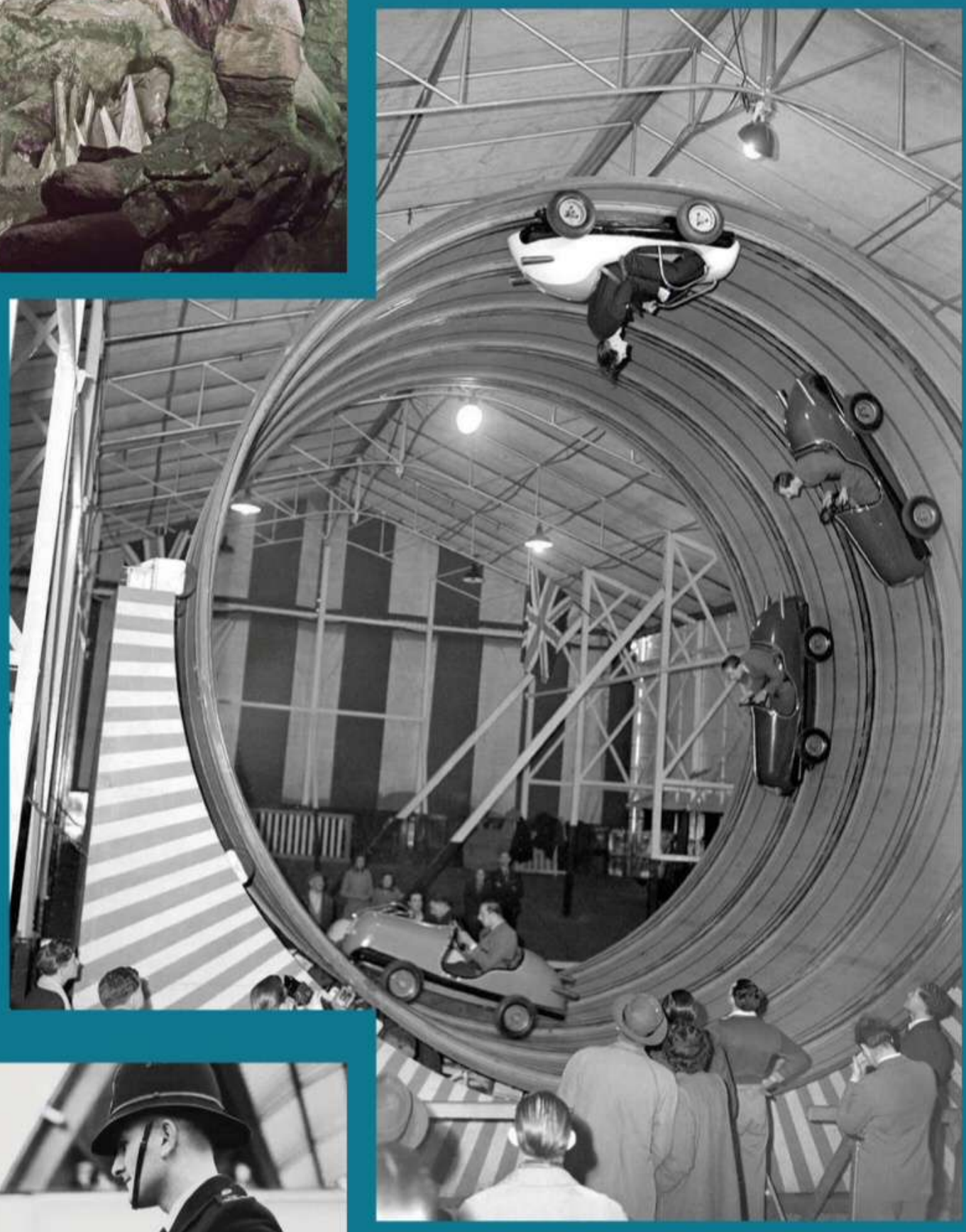
SENSORY OVERLOAD

▲ The illuminated Schweppes Grotto was a highlight of the Festival Pleasure Gardens, upriver from South Bank, at Battersea. Described as an "English tradition of elegant follies" the grotto was created by set and costume designer Guy Sheppard and featured a series of chambers, representing the four elements of wind, fire, earth and water.

The Earth Chamber (*pictured above*), featured a musical fountain, which glowed "pale phosphorescent blue", while special lighting illuminated glittering minerals and stalactites. The 'Temple of Winds' brought engineered breezes from all four points of the compass, accompanied by the aroma of spices, flowers, seaweed and pine. The 'Cave of Fire' boasted a volcanic crater, bubbling with realistic lava, while fish and sea creatures swam in the coral reef of the "magical luminous world" of water.

LOOP THE LOOP

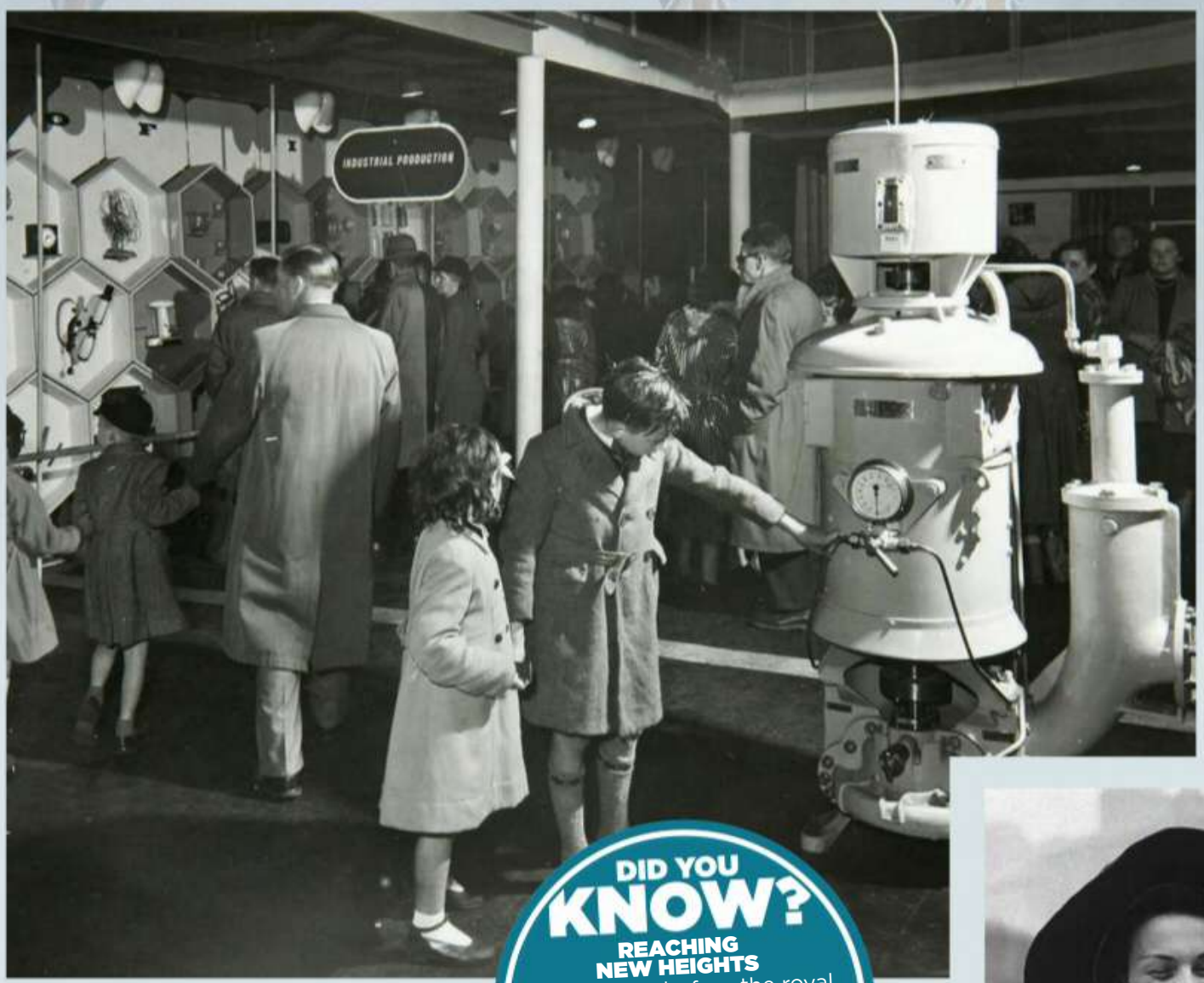
▼ One popular form of entertainment at the festival were these miniature racing cars, which could be driven upside down in a giant wheel. British achievements in transport formed an entire section of the exhibition, and included displays on the railways, road vehicles, sea and air transport, car design, roads and bridges.



THE BEAUTIFUL GAME

◀ Footballers from the Gold Coast (now Ghana) take photos of an English 'bobby' during a visit to the festival. The squad of 20 players – who played barefoot – was on a tour of Ireland and Britain and, together with several Irish clubs, played friendly matches against British teams as part of the festival's sporting element. Following independence in 1957, Ghana's football team would go on to win its first African Cup of Nations six years later.

GETTY IMAGES X8, ALAMY X1



CIVILIAN DUTIES

◀ Two young visitors investigate a self-priming centrifugal pump on display in an exhibition on board HMS *Campania*. Originally a Royal Navy escort aircraft carrier that served during World War II, the vessel was repainted white and rebranded as the Festival of Britain's 'Sea Travelling Exhibition', touring the country's ports with a civilian crew.

BOTTOMS UP

▼ Barmaids dressed as medieval ale-wives sample the wares at the Festival Inn in Poplar, London – part of a 'Live Exhibition of Architecture', which saw the largest part of a new housing estate constructed from scratch.

DID YOU KNOW?

REACHING NEW HEIGHTS

The evening before the royal visit to the main festival site on South Bank, a student climbed to the top of the Skylon and attached a University of London Air Squadron scarf to it.

LOCAL PRIDE

◀ The Festival of Britain was a nationwide celebration, and exhibitions, street parties and events took place across the UK, including the Industrial Power Exhibition in Glasgow and the Ulster Farm and Factory Exhibition in Belfast. Here, residents of Harcourt Avenue in Edgware, London, enjoy a street party in August 1951, an event that included sport, a gymkhana and a children's tea party.

MAKING MEMORIES

◀ No trip to the festival was complete without a souvenir to take home, such as a branded tin (*far left*) or a pink moulded rubber mat with a raised picture of the Crystal Palace.

GET HOOKED

LISTEN

BBC RADIO 4 Peter Snow delves into an edition of the *Daily Mail* from May 1951 to recreate the excitement of the start of the Festival of Britain in an episode of *Random Edition* on BBC Radio 4. Listen at *bbc.co.uk/programmes/b010t6yf*

WHAT IF... THE ROMANS HAD WON AT TEUTOBURG FOREST?

Jonny Wilkes talks to **Professor Peter Heather** about how the Roman empire's worst defeat may not have held them back that much in the long run

The aura of Roman superiority was shattered by the battle of the Teutoburg Forest (in modern day Lower Saxony and North Rhine Westphalia, northwestern Germany) in AD 9. The Roman army was no longer invincible and the conquests of barbarian lands no longer inevitable. Three experienced legions – a tenth of the entire imperial army – had been annihilated by an alliance of Germanic tribes. The crushing defeat shook the empire to its core as Romans, including Emperor Augustus himself, feared further attacks. But more than that, the defeat has since been claimed to have changed the fate of Europe as it halted Roman expansion beyond the Rhine.

"I don't buy that," says Peter Heather, professor of medieval history at King's College London. "If you look at the broader archaeological picture, Roman frontiers halted because central and northern Europe beyond was so underdeveloped that the regions really weren't worth the costs of conquest." The Rhine, meanwhile, offered a strategically effective border.

Even so, Teutoburg Forest was still a total disaster. Heather says: "They lost three legions and auxiliaries – well over 20,000 men. The Parthian victory over Crassus in 53 BC cost more men and materiel, but this was the biggest loss in European regions during the expansion period. It was a colossal defeat in anyone's language."

INTELLIGENCE FAILURE

During previous decades, Augustus had wished to bring Germania under Roman control. His adopted sons, commanders Drusus and Tiberius (the latter of whom would succeed Augustus as emperor), both subjugated vast areas of land and several tribes. An able administrator and diplomat was needed to oversee these conquests and the Romanisation of the Germanic peoples, so Publius Quinctilius Varus, who had previously been in Africa and Syria, was brought in as governor and given command of Legio XVII, XVIII and XIX.

Varus marched his legions to Teutoburg Forest after trusting in a Germanic leader: Arminius, a chief of the Cherusci. Having grown up a noble hostage in Rome, where he received a military education, citizenship and the honourable rank of *eques* (knight), Arminius seemed an ideal ally to help control the tribes. In fact, he masterminded an alliance for an uprising and laid a trap by telling Varus of a rebellion in the northwest of Germania, where his warriors were waiting.

Had Varus been more wary of Arminius, he may not have plunged into the forests of Germania. He had even been warned by Segestes, a chieftain of the Cherusci, about Arminius's plan several times before the legions departed, but chose to ignore him. "Varus was incautious and allowed himself to be trapped," says Heather. "Better intelligence and more sense, and the trap could have been avoided."

A STEP TOO FAR

Roman victory in the torrential rains and heavy winds of the battle of the Teutoburg Forest would have been extremely difficult considering how stretched out the column became during the march – around 10 miles end to end – and how well fortified the Germanic warriors were. Varus's best hope was to avoid setting off the trap and wait for his forces to be bolstered by the eight legions returning from the Great Illyrian Revolt that year. Then the Romans could go on the offensive, aiming, according to Heather, for the belt of territory between the Rhine and the Elbe.

"A convenient lateral movement along a big river for supplies and men would have been desirable, so they might have tried for the Elbe, which flows into the North Sea," says Heather. The "Quinctilius Varus, give me back my legions!"

Although a punitive campaign was launched over the next few years, this marked the end of Roman conquests of Germania east of the Rhine.

IN CONTEXT

In autumn AD 9, the governor of the Roman-controlled region of Germania, Publius Quinctilius Varus, marched three legions beyond the frontier to put down a supposed uprising. It was a trap, however, orchestrated by a Germanic leader named Arminius, who headed a tribal alliance and set up an ambush in a wooded pass between a hill and a bog. With the element of surprise, choice of battleground and his warriors fortified by earthen walls, he wiped out the Roman column. Few men survived, while Varus (*pictured*) and his officers fell on their swords.

The battle of the Teutoburg Forest was Imperial Rome's worst defeat and obliterated their armies' stature for invincibility. Emperor Augustus was said to have banged his head on a wall, wailing,

Facing defeat, Varus took his own life on the battlefield

GETTY IMAGES X2

establishment of this new border would have been a major step in the conquest of Germania, followed by gradual settlement and Romanisation as seen in other areas. That was a huge ask, however, as conquest needed victories and Germania had few political centres to attack.

The process of Romanisation bringing conquered peoples into the Roman fold would have been hard, too. "It had worked with the Gauls because they had much more developed social and economic structures, with a well established elite to buy into Roman values," says Heather. "The Germani didn't at this stage, so Romanisation would not have been as successful."

BIGGER THREATS

Heather reiterates that a "cost benefit analysis" of the situation would have shown that it was in the Romans' interest not to head too far east of the Rhine. The river offered mobility and easy access to the North Sea, and they already controlled it. Heather says: "I'm not convinced that anything very dramatic would have happened if the Romans had won the battle. There would have been lots of punishment and enslavement, but they still may not have annexed Germania formally."

While the whole of Germania might not have fallen, Arminius would have been a hunted man. Instead of winning battle after battle following Teutoburg Forest before being murdered by members of his own tribe in AD 21, as did actually happen, he could have ended up a Roman prisoner. Humiliating him in a victory parade was a possibility, but Heather thinks it more likely Arminius would have been executed "à la Vercingetorix", the Gallic chieftain.

So, while Teutoburg Forest was a devastating defeat for the Roman empire, a different outcome may not have seen radical changes. The Romans would soon face other challenges. As Heather concludes: "Rome's problems in Europe have to be seen in the light of the emergence of a much bigger Persian problem in the third century."

DID YOU KNOW?

LOST BATTLEGROUND

The exact site of the battle of the Teutoburg Forest was unknown until 1987, when British Army officer and amateur archaeologist Tony Clunn unearthed Roman artefacts at Kalkriese Hill in Lower Saxony. Some 5,000 objects have since been found.

A 20th-century depiction of the battle – a bloodbath that saw three veteran Roman legions completely obliterated

"THERE WOULD HAVE BEEN LOTS OF PUNISHMENT AND ENSLAVEMENT, BUT THE ROMANS MAY STILL NOT HAVE ANNEXED GERMANIA FORMALLY"

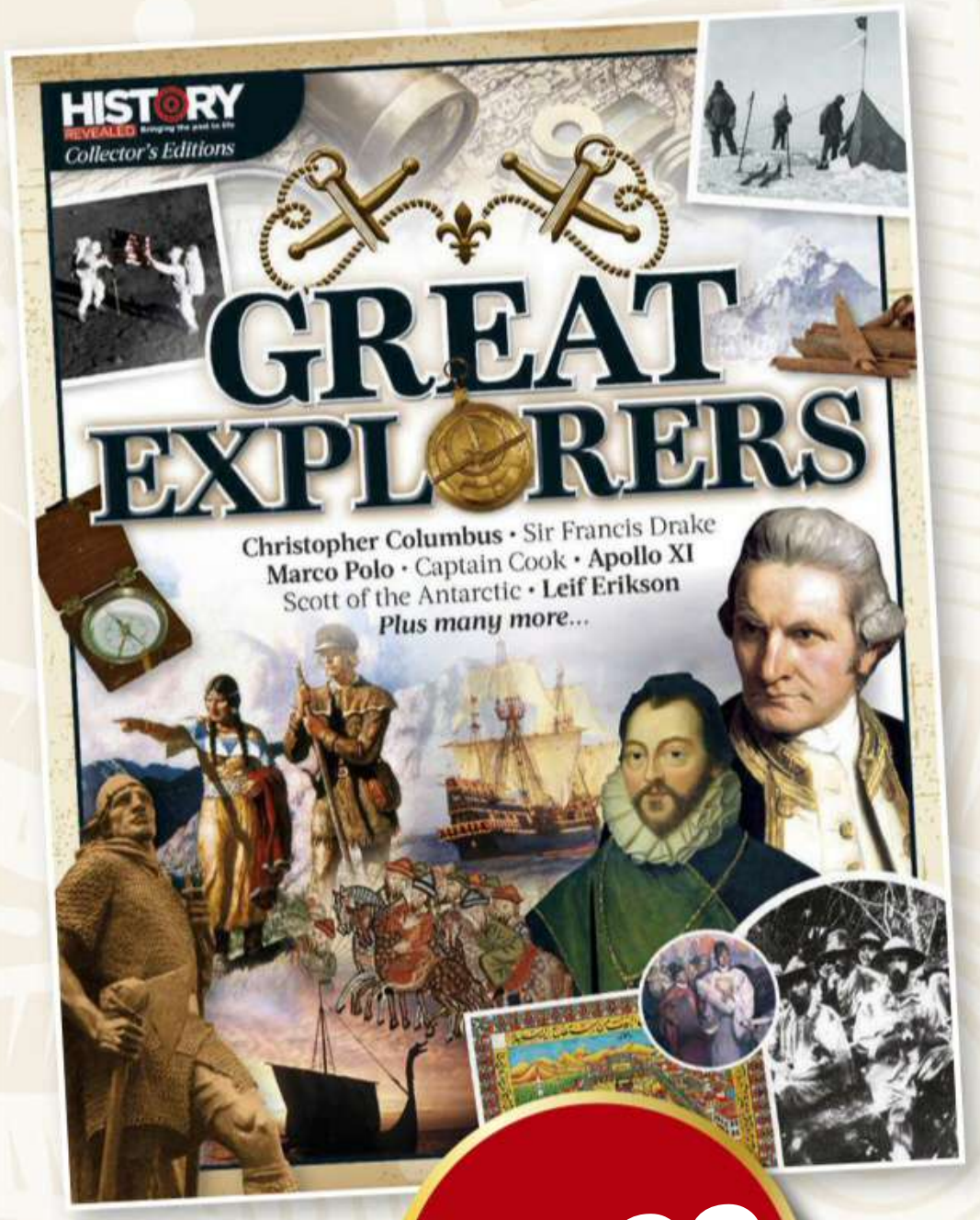
LISTEN

Melvyn Bragg and his guests discuss the battle of the Teutoburg Forest in an episode of *In Our Time*: *bbc.co.uk/programmes/m000f69q*

NEXT MONTH

What if... Cleopatra had won the battle of Actium?

From the makers of BBC HISTORY REVEALED


HISTORY REVEALED
Collector's Editions
GREAT EXPLORERS
Christopher Columbus • Sir Francis Drake
Marco Polo • Captain Cook • Apollo XI
Scott of the Antarctic • Leif Erikson
Plus many more...

GREAT EXPLORERS

From the Vikings to the Space Race, the story of humankind is entwined with our search for what lies over the hills, across the sea or beyond the stars.

In this special edition from the makers of *BBC History Revealed* magazine, we meet the intrepid travellers whose exploits have made them household names

INSIDE YOU WILL FIND:

- Enthralling tales of discovery
- Maps and illustrations
- Revealing images and expert analysis

PLUS: Subscribers to *BBC History Revealed* receive FREE UK postage on this special edition

£9.99 INC FREE P&P*

PEOPLE – Who were the explorers whose endeavours have shaped history?

PLACES – Beautifully illustrated maps bring journeys of discovery to life

TECHNOLOGY – From Viking longships to spacecraft, these are the tools of the explorer's trade

ORDER ONLINE

www.buysubscriptions.com/GreatExplorers20

OR CALL US ON **03330 162 138**† QUOTE CODE **GREAT EXPLORERS 2020 PRINT 1**

†UK calls will cost the same as other standard fixed line numbers (starting 01 or 02) and are included as part of any inclusive or free minutes allowances (if offered by your phone tariff). Outside of free call packages call charges from mobile phones will cost between 3p and 55p per minute. Lines are open Mon to Fri 8am – 6pm and Sat 9am – 1pm.

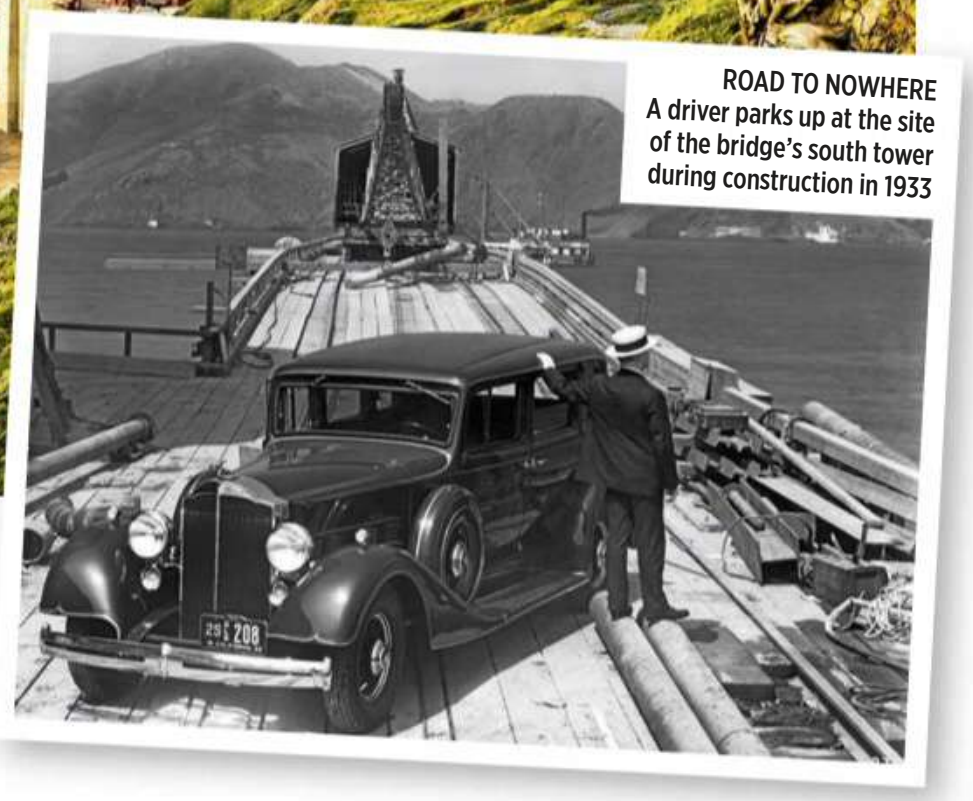
* Subscribers to *BBC History Revealed* receive FREE UK POSTAGE on this special edition. Prices including postage are: £11.49 for all non-subscribers, £12.99 for Europe and £13.49 for the Rest of World.

All orders subject to availability. Please allow up to 21 days for delivery.

20,000

The approximate population of the Native American city of Cahokia in modern-day Illinois in 1100, making it larger than London at the time.

BAY WATCH
California's famous Golden Gate Bridge, completed in 1937, connects the city of San Francisco with nearby Marin County



ROAD TO NOWHERE
A driver parks up at the site of the bridge's south tower during construction in 1933

Why is the Golden Gate Bridge red?

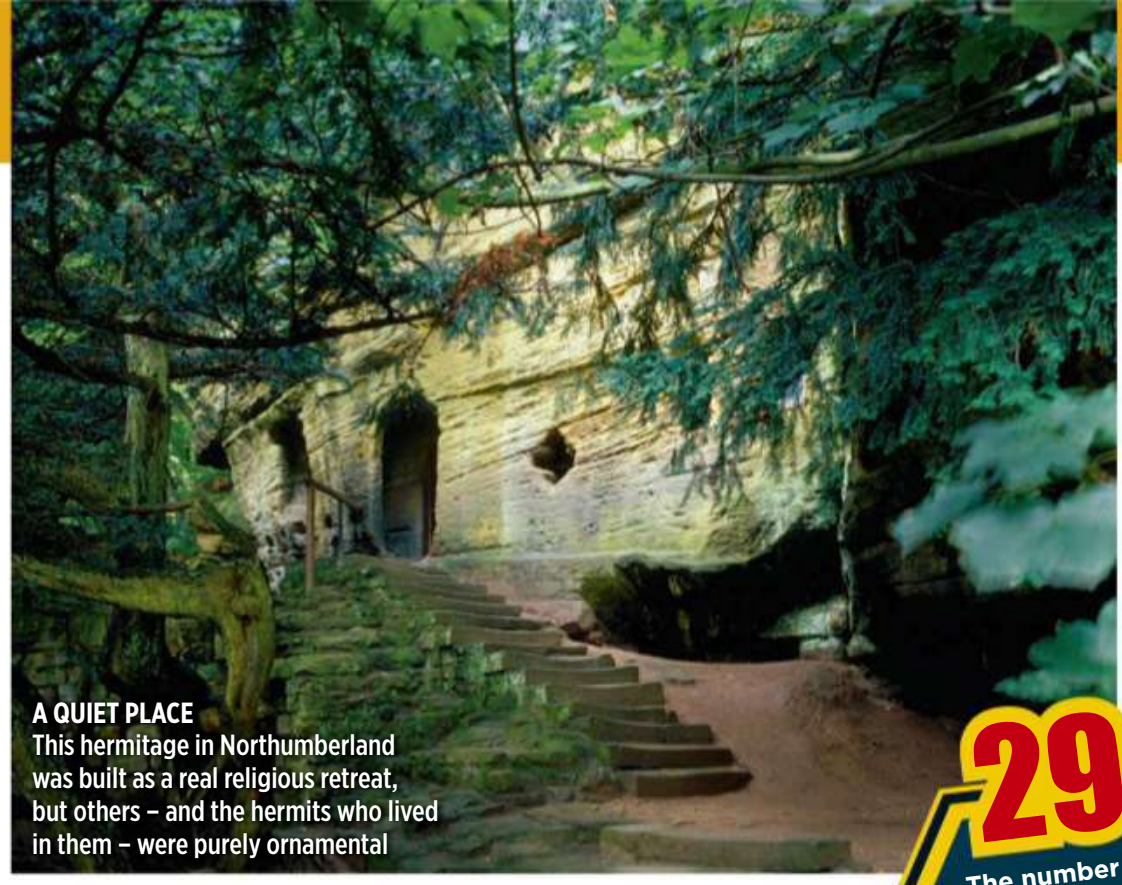
SHORT ANSWER Its distinctive colour (which isn't red) was not an aesthetic choice initially

LONG ANSWER First off, the name of the bridge has nothing to do with the colour, but refers to the stretch of water, the Golden Gate strait, it crosses to link San Francisco with Marin County. Secondly, the iconic suspension bridge isn't red at all. The colour is actually called 'international orange'.

During construction, from 1933 to 1937, some of the steel arrived already sporting the hue as a primer to protect the metal against corrosion. There was an ongoing discussion about what colour the bridge should be once finished – from the standard black or grey, to the US Navy's more garish option of black and yellow stripes to ensure the bridge would remain visible to passing ships. A consulting architect named Irving Morrow, however, liked the original primer colour as he thought it complemented the surrounding landscape while also standing out clearly in fog.

With a total span of 1,966 metres and two huge towers rising 227 metres above the water, keeping the Golden Gate Bridge looking its best has been a daunting task ever since. The paintwork is in constant need of touching up, to the extent that the bridge's staff maintain a bunker nearby filled with buckets of international orange.

GETTY IMAGES X2



A QUIET PLACE
This hermitage in Northumberland was built as a real religious retreat, but others – and the hermits who lived in them – were purely ornamental

29
The number of years after World War II that Japanese soldier Hiroo Onoda spent on Lubang Island in the Philippines, refusing to believe that the war was over.

What was an ornamental hermit?

SHORT ANSWER A garden gnome wasn't enough for a stately home in the 18th century

LONG ANSWER What did you get the wealthy Georgian landowner who had everything? Well, for some, the answer was an ornamental hermit to reside in the garden.

This short-lived fad in 18th-century England, Scotland and Ireland would involve building a hermitage (usually a small hut) in the grounds of an estate as a place of meditation, and hiring a man to occupy it full-time.

Like genuine religious hermits, who embraced lives of poverty and seclusion, ornamental hermits were made to live an ascetic lifestyle of not washing or cutting their hair, and sometimes dressed like druids to complete the effect. However, they were also regularly shown off to guests, and paid handsomely as a result.

One advertisement, placed by Charles Hamilton of Painshill Park, Surrey, offered £700 in exchange for seven years of service in his hermitage. Unfortunately, Hamilton's chosen candidate was sacked just three weeks into the job after being caught at a local pub.

How did the Spitfire get its name?

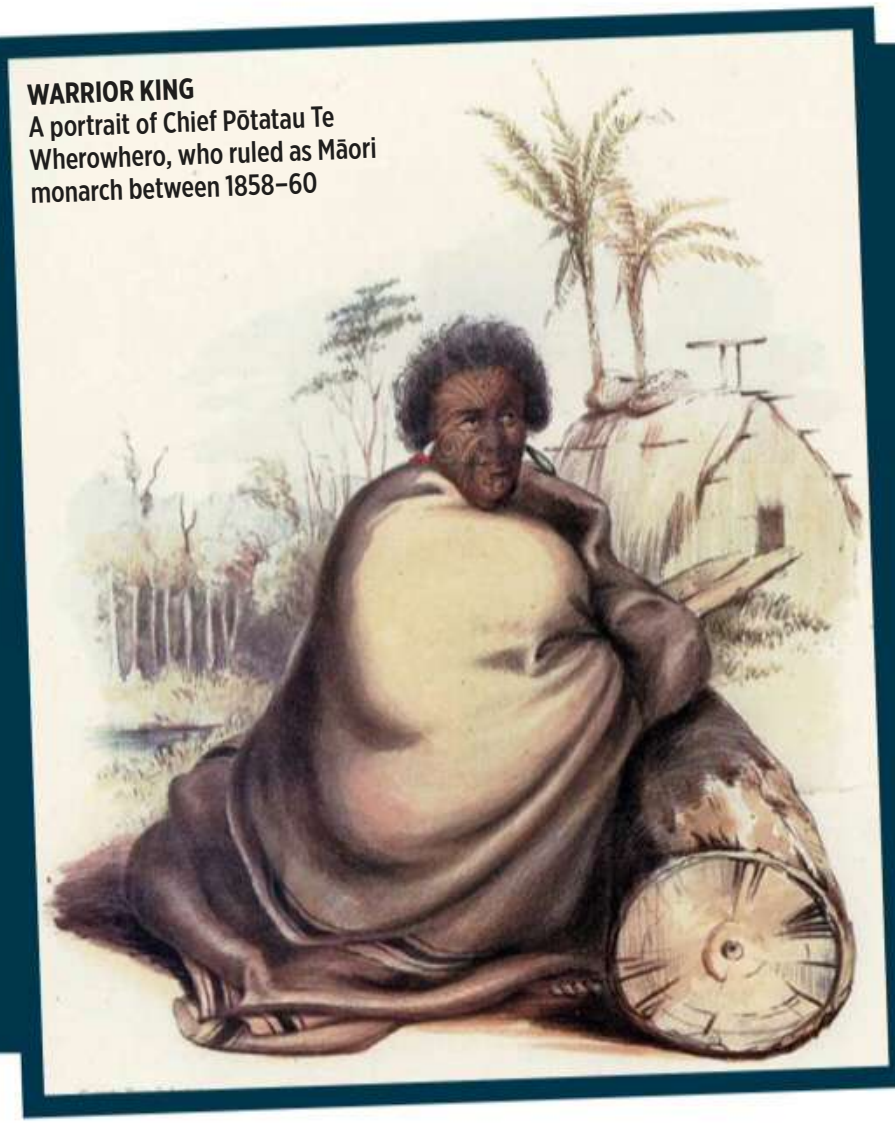
SHORT ANSWER Imagine celebrating the the Battle of Britain being won by the 'Shrew'

LONG ANSWER "Just the sort of bloody silly name they would choose," was the judgment of aeronautical engineer Reginald Mitchell (*pictured below*) when he heard that his creation – the single-seat fighter that would later go on to help win the Battle of Britain – had been dubbed the 'Supermarine Spitfire'.

The 'Supermarine' part was straightforward enough, as that was the name of the Southampton company manufacturing the plane, while 'Spitfire' had been suggested by Sir Robert McLean, director of parent firm Vickers-Armstrong, as he liked to refer to his daughter as his 'little spitfire'.

Mitchell, who died before World War II, put forward two alternatives. He thought it should be called either the 'Shrew' or the 'Scarab', which would at least have kept the alliteration... but they don't seem to pack the same punch, do they?

FIGHT AND FLIGHT
The Supermarine Spitfire, designed by Reginald Mitchell (*right*), is arguably Britain's most cherished aircraft



WARRIOR KING
A portrait of Chief Pōtatau Te Wherowhero, who ruled as Māori monarch between 1858–60

Who was the first Māori king?

SHORT ANSWER In 1858, the Māori named its first king to be an equal of Queen Victoria

LONG ANSWER The Māori tribes of New Zealand had long lived independently under the rule of their own chief – that was, until the arrival of British colonists in the 1840s. As their numbers increased and demand on the land intensified, some Māori thought the best way to preserve their traditions was to unify the *iwi* (tribes) under a sovereign – like the British and Queen Victoria.

While all the chiefs approached declined to take the title, they did nominate a man named Pōtatau Te Wherowhero. A strong warrior, he was chief of the powerful, strategically placed and fertile Waikato region, and had managed to forge good relations with the European settlers.

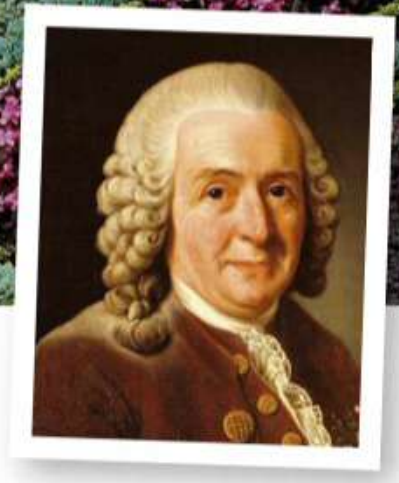
Even so, he only agreed to be king reluctantly. The Kīngitanga, or Māori King Movement, began in 1858, but Pōtatau was already in his late 80s and his rule lasted only two years before his death. As of 2020, there have been seven Māori monarchs in total.

GETTY IMAGES X4, ALAMY X3

OKAY, BLOOMER
A ‘flower clock’ in Edinburgh. Whereas this example uses a traditional clock mechanism, Carl Linnaeus dreamed of an even more ambitious device

What is a ‘flower clock’?

SHORT ANSWER Carl Linnaeus was an esteemed botanist and a would-be horticultural horologist



PLANT PIONEER
Linnaeus depicted in a portrait painted three years before his death

LONG ANSWER A Swedish naturalist and botanist of the 18th century, Carl Linnaeus (1707 78), established quite the scientific legacy by devising new systems for the naming and classifying of living organisms. He also adored flowers and envisaged that they could have a use other than their beauty.

As flowers opened and closed at particular times of the day, Linnaeus believed it was possible to tell the time just by looking at a garden that had been laid out in the correct sequence of flowering times. Making a thorough study of dozens of flowers, he drew up a chart of their order: from the Goat’s Beard, which has an opening time of 3am, all the way to the Day Lily’s closing time of 7 8pm. Of course, telling time couldn’t work at night, while the flowers, as Linnaeus put it, were sleeping.

Linnaeus proposed the idea for the ‘horologium florae’, or flower clock, in his 1751 work *Philosophia Botanica*, although he probably never attempted to plant one himself. Flower clocks have been attempted since, but it involves a tricky balance of choosing flowers depending on a host of factors, including climate and latitude. Even then they are far from accurate, so you’d best keep hold of your watch for now.

DID YOU KNOW?

CURIE’S CROWDFUND

Marie Curie may have discovered radium, but in 1921 it was so expensive that she ran out. A women’s magazine editor raised the $100,000 to buy a single gram, which was presented to her by US President Warren G Harding.

CLUE’S IN THE NAME

Among the colloquial terms for a chamber pot in pre-indoor plumbing days were a ‘jordan’, ‘chamber utensil’ and ‘thunder mug’. It was also sometimes known as a ‘guzunder’ because it *guz under* the bed.

PLINY SAYS...

According to Roman author Pliny the Elder, a woman had the power to calm a storm by undressing. If she was naked and menstruating, she could scare away hail, whirlwinds and lightning, and cause insects to fall off ears of corn.

FAILURE TO LAUNCH

In the early 11th century, Benedictine monk Eilmer of Malmesbury built wings for his hands and feet and jumped off the local abbey tower. He broke both legs, but always claimed the reason he failed to fly was that he hadn’t added a tail.

Who first popped corn?

SHORT ANSWER Ancient peoples of the Americas – although they had to wait thousands of years for the cinemas

LONG ANSWER Surely it must have been a cinema owner in the early 20th century looking to give their patrons a snack. Or, if you don’t buy that, it was Charles Cretors who patented the popcorn machine in 1893.

Actually, popcorn is much, much older than the movies. Ancient civilisations all over the Americas first began cultivating maize around 10,000 years ago and realised that certain types of corn would explode when cooked. Evidence of popcorn has been discovered in Peru dating back 6,700 years, as well as New Mexico, where a 5,600 year old popcorn snack was found in an ancient rock shelter known as the ‘Bat Cave’, in 1948.

Popcorn was also prevalent in the Aztec empire, where it was used not just for food, but necklaces, headdresses and ornaments. The Aztecs even had a unique word for the sound of the kernels popping: *totopoca*.

Where does the word ‘pedigree’ come from?

SHORT ANSWER Drawing the record of someone’s ancestry can look like a tree AND a bird’s foot

LONG ANSWER If you draw a family tree, the chances are you’ll sketch lots of lines forking out to show the descent of each generation. And if you start to think those lines look like the spindly feet of a bird, then you won’t be alone. The strongest contender for the origins of the word ‘pedigree’ is an old French phrase, *pé de grue*, meaning the ‘foot of a crane’.

Not everyone thinks this explanation has a leg to stand on, however. The phrase didn’t appear widely until the 1800s, so there remains doubt over pedigree’s ‘pedigree’.

WHOSE LINE IS IT ANYWAY? Harry Beck's iconic map design, which eschewed geographical accuracy, made navigating the capital easier than ever before

Who designed the London Tube map?

SHORT ANSWER Some 70 years after the Underground opened, Harry Beck finally gave it a clear and handy look

LONG ANSWER Londoners have it memorised, tourists spend hours perusing it, and people who have never even stepped foot on the British capital's public transport system can recognise it.

But before Harry Beck's game changing map, depicting the vastness and complexity of the London Underground in a clear to read, pocket sized image had proven quite the challenge. Nevertheless, it was accepted by Beck, a draughtsman at the London Underground Signals Office, in 1931. In his spare time, he drew up a map that, rather than worry about geographical accuracy, laid out the network like a circuit diagram, with all the different lines with their own colour. His design was so radical that it was initially rejected, before a popular test run of pamphlets featuring the map made it instantly ubiquitous.

Yet Beck, who continued to tinker with his map for decades, received no more than 10 guineas for changing the look of the Tube forever.

0

On 16 April 1912, the first *Daily Mail* report on the sinking of the *Titanic* asserted: "No lives lost."

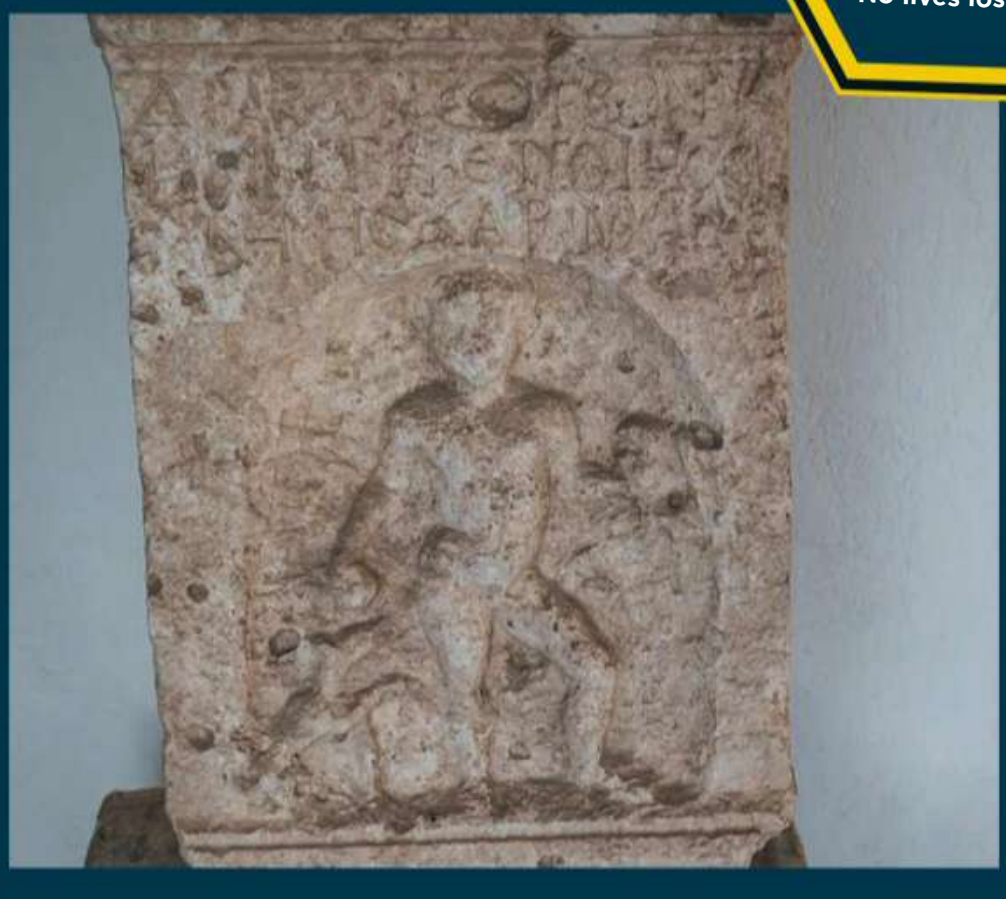
Was Uncle Sam based on a real person?

SHORT ANSWER Yes to the name, no to the image

LONG ANSWER During the War of 1812 between the fledgling United States and Britain, a New York meat packer named Samuel Wilson secured a lucrative contract to supply beef and pork to American soldiers. He stamped all the barrels 'US' to identify them as government property, but to the fighting men receiving Wilson's supplies, those letters came to mean 'Uncle Sam'.

Soon, the meaning of the moniker had expanded until everything being sent to the army came from Uncle Sam, resulting in the whole US embracing the persona. Wilson, however, was not the inspiration for the famous image of Uncle Sam white haired, top hatted and pointing out from army recruitment posters. That was popularised decades later around the time of the American Civil War by political cartoonist, Thomas Nast.

TO THE POINT America's 'uncle' looms out from a World War I recruitment poster



MONUMENTAL FIGURE An altar stone dedicated to ancient lawmaker Draco, whose name spawned a famous adjective

What were the 'Draconian laws'?

SHORT ANSWER Don't get caught being idle or pinching an apple with Draco about

LONG ANSWER Around 621–20 BC, an Athenian aristocrat named Draco drew up a code of laws that were so harsh we still use the word 'draconian' to mean 'excessively severe'.

The code was one of the earliest-known set of laws enacted in the Greek city-state as part of a concerted move away from oral tradition and blood feuds towards an established legal system. It was said that they were written in blood and proscribed the death sentence for even the most trivial of offences, such as idleness or stealing an apple or cabbage. At least, that's according to Aristotle, whose work *The Athenian Constitution* is one of the few sources we have on Draco, despite being written a few centuries after the dreaded lawmaker's lifetime.

Whatever the truth of the Draconian laws, they certainly couldn't have been that popular, as they were repealed in 594 BC.

GETTY IMAGES X3, ALAMY X3

MOMENTS FROM MARTYRDOM
A 19th-century painting shows Joan of Arc being led to her fiery execution in Rouen

What were Joan of Arc's 'crimes'?

SHORT ANSWER The French heroine was tried for heresy, including the 'heinous' act of wearing men's clothes

LONG ANSWER Joan of Arc lifted the siege of Orléans in 1429 a turning point for the French in the Hundred Years' War and ensured the coronation of Charles VII. But when she was captured by Anglo Burgundian forces the following year, the teen sensation was not executed for her military deeds, but heresy.

Her claims of communicating with the archangel Michael and various saints was a direct link to God that posed a threat to the church hierarchy. Condemning her beliefs also had the benefit of discrediting Charles VII, proclaiming that he trusted his army and crown to a heretic, if not a witch.

Joan initially faced 70 charges, whittled down over months of interrogation to a dozen. In the end, though, the crucial 'crime' that led to her being burned at the stake on 30 May 1431 was the wearing of men's clothing something she continued to do in prison to deter sexual assault by her guards.

The court offered Joan life imprisonment, instead of death, in exchange for an abjuration and on the condition that she wore appropriate attire. But when they found her in men's clothes again, they chose to have the young woman executed on the basis that she was a 'relapsed heretic'.

When was the first Thomas Cook trip?

SHORT ANSWER The 1841 inaugural trip was less sun and cocktails and more Loughborough and alcohol abstinence

LONG ANSWER Before his package holidays, Thomas Cook (1808 92) was a Baptist missionary and a figure in the temperance movement. It was his desire to promote abstinence of alcohol that led him to arrange his first trip, putting on a train from Leicester to Loughborough to take people, at a shilling each, to a temperance meeting in 1841.

While not exactly the most exotic holiday, it was the first advertised excursion of its kind in England, coming at a time when Victorians were curious to venture further afield. Cook kept on cooking up trips, in Britain and then Europe, and his travel agency was born.

GLOBE TROTTER
By the 1900s, Cook's firm sold tickets for places both near and far

Who last invaded Britain?

SHORT ANSWER Not the Normans in 1066 as often believed, but it *was* the French

LONG ANSWER If the word 'invasion' evokes images of D-Day-level scope and organisation, then adjust your expectations of Britain's last invasion. On 22 February 1797, some 1,400 Revolutionary French soldiers landed near Fishguard in Pembrokeshire, Wales. They had meant to land at Bristol, but got blown off course, and were only there as a diversion to draw the Royal Navy from the real target of southern Ireland.

To call them soldiers is pushing it, too. This *Legion Noire* was mostly made up of prisoners – and once on Welsh soil they set about roaming the countryside and getting drunk. After just three days and a few skirmishes, their commanding officer, an elderly Irish-American named William Tate, surrendered.

Still, news of the invasion did cause the Bank of England to almost run out of money as panicked people all over the country took to burying their possessions in their gardens.

SOLID REMINDER
A carved stone marks the 1797 invasion site

SEND US YOUR QUESTIONS

facebook.com/HistoryExtra
twitter.com/HistoryExtra
@HistoryExtra

MORE Q&A ONLINE

Visit ***historyextra.com*** for more astounding history mysteries.

BBC

Science Focus

INTRODUCTORY SUBSCRIPTION OFFER!

HALF PRICE

ALL THE LATEST IDEAS, DISCOVERIES, AND BIG QUESTIONS ANSWERED...

Get *BBC Science Focus* delivered direct to your door for half the price when you subscribe! Every issue is packed with news, details of the latest discoveries and the breakthroughs affecting our future, helping you to stay up-to-speed with the fast-moving world of science.

Science Focus
IMMUNITY
THE RACE FOR A VACCINE
FOOD MYTHS BUSTED
A PSYCHOLOGIST'S GUIDE TO BEATING THE BURNOUT
How to start STARGAZING AT HOME
Discovering the SEASONS OF THE HUMAN BODY
Finding answers to VACCINE SAFETY MYTHS
MYSTERIES OF THE UNIVERSE
Why are monster black holes at the heart of every galaxy?
Why is there something rather than nothing?
Where is two thirds of the Universe?
Why haven't we seen alien life?
What is dark matter?
Does time exist?
IN THIS ISSUE
Health
Dinosaurs
MENTAL TOUGHNESS
MOONBASE 2030
THE UK MISSIONS LAYING THE GROUNDWORK FOR A PERMANENT LUNAR OUTPOST
HOW DOGS CAN HELP US LIVE HEALTHIER, LONGER LIVES
SPACE 2069
MASS EXTINCTION...
CAN WE STOP IT?
ALIENS
THEORIES OF (NEARLY) EVERYTHING
WHAT IS CONSCIOUSNESS?
IS THERE LIFE AROUND BLACK HOLES?
£5.50
£2.75
AN ISSUE*

Subscribe today to *BBC Science Focus* for **HALF PRICE!**

VISIT: BUYSUBSCRIPTIONS.COM/SFHABSW21

PHONE: 03330 162 113+ (PLEASE QUOTE SFHABSW21)

*UK calls will cost the same as other standard fixed line numbers (starting 01 or 02) and are included as part of any inclusive or free minutes allowances (if offered by your phone tariff). Outside of free call packages call charges from mobile phones will cost between 3p and 55p per minute. Lines are open Mon to Fri 9am-5pm. If calling from overseas please call +44 1604 973 721. *Offer ends 31 May 2021. Half price offer is only available to UK residents paying by Direct Debit. Subscriptions will start with the next available issue.

TV, FILM & RADIO

THE LATEST DOCUMENTARIES, BLOCKBUSTERS AND PERIOD DRAMAS

ONE TO WATCH

Nancy Mitford's "outrageously funny" semi-autobiographical novel was an immediate bestseller but its storylines had the power to shock

Romantic ideals

The Pursuit of Love / BBC One, coming soon

First published in 1945, Nancy Mitford's *The Pursuit of Love*, a story of the English upper classes set primarily in the years between the World Wars, was an immediate bestseller. Even more than 70 years later, it's easy to see why. Mitford (1904–73), the eldest of the famous sisters who both fascinated and, on occasion, outraged society, was an acute and witty observer of those around her.

More than this, the semi autobiographical novel, that plays out as a romcom but has tragic undertones that give Mitford's narrative necessary grit, is built around one of the author's strongest characters, romantic Linda Radlett, a fearless young woman who makes choices considered shocking by the standards of her time. In contrast, the book's narrator, Fanny Logan, ultimately decides to follow a more conventional path through life.

Emily Mortimer, who writes and directs this new adaptation, co produced by the BBC and Amazon Studios, has long been a fan of Mitford's work. "It's an outrageously funny and honest story, whose central character – the wild, love-addicted Linda Radlett – still reads as a radical," she noted when the three-part series was officially announced last year.

Filmed primarily around Bristol and Bath – and just filming such a major period drama was no mean feat in the time of a global pandemic – the series stars Lily James of *Downton Abbey* and *Rebecca* fame as Radlett, while Emily Beecham (*Little Joe*) plays Logan. Mortimer herself takes the part of Logan's mother, known only as The Bolter, a serial monogamist who has enjoyed numerous marriages.

Rounding out the cast, Dominic West (*The Wire*, *The Affair*) and Dolly Wells (*Dracula*) play Radlett's parents, Uncle Matthew and Auntie Sadie. Andrew Scott (*Fleabag*, *Sherlock*) plays eccentric Lord Merlin, a man with fashionable friends who acts as Linda Radlett's gateway to high society.

Linda Radlett (Lily James) and Fanny Logan (Emily Beecham) embark on an adventure in search of love

THEODORA FILMS LIMITED & MOONAGE PICTURES LIMITED X2

The familiar faces of the much-loved Poplar midwives return to our screens this month and there are big storylines in store

Sky History's new series uses expert filming techniques to capture high-definition footage below the waves

Changing times

Call the Midwife / BBC One, Sunday 18 April

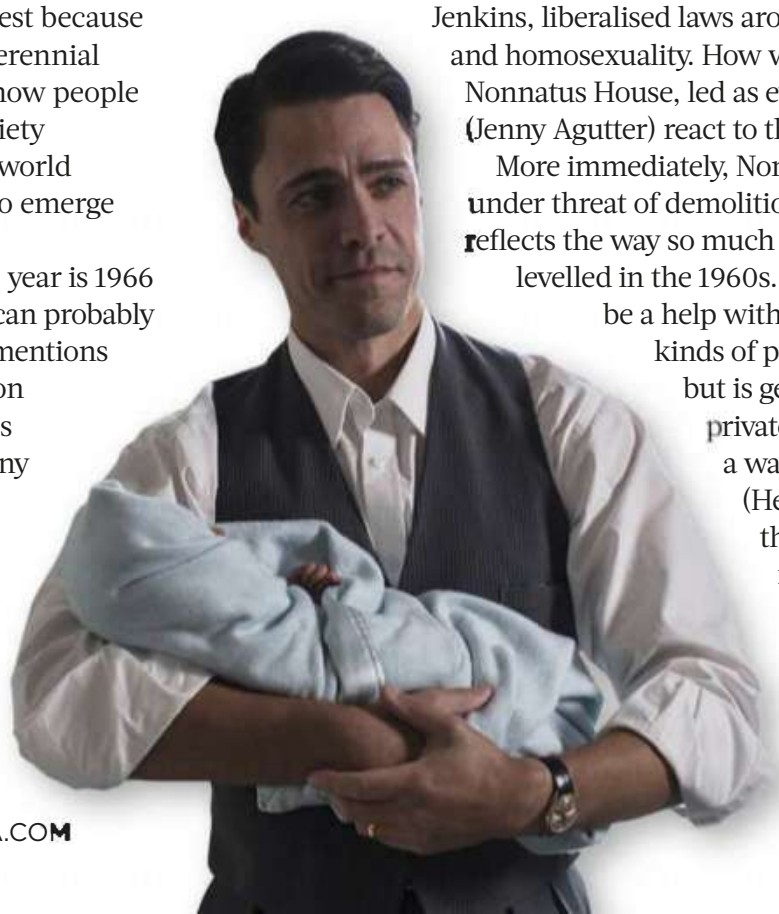
The appearance of Poplar's finest baby wranglers on our TV screens usually occurs reliably in January. In 2020, however, the show's production was delayed by Covid-19, and filming didn't wrap until the middle of February. But perhaps that's for the best because somehow the show's perennial themes – new life and how people adapt to changes in society seem appropriate for a world (hopefully) beginning to emerge from lockdown.

This time around, the year is 1966 and, at some point, we can probably expect an episode that mentions (mild spoiler alert for non football fans...) England's 4-2 victory over Germany in the World Cup Final at Wembley.

Yet it will be deep shifts in society that are likely to drive more of the show's storylines, both in the new series and the eleventh season – set in 1967 – that will follow next year.

In 1966, Harold Wilson called a snap general election that delivered Labour a thumping 98-seat majority. Wilson's reforming home secretary, Roy Jenkins, liberalised laws around divorce, abortion and homosexuality. How will the sisters at Nonnatus House, led as ever by Sister Julienne (Jenny Agutter) react to these developments?

More immediately, Nonnatus House remains under threat of demolition, a plot line that reflects the way so much of the East End was levelled in the 1960s. More money would be a help with dealing with these kinds of potential disruptions, but is getting involved in a private health clinic venture a way forward? As Trixie (Helen George) works on the potential project, idealistic Dr Turner (Stephen McGann) doesn't think so.



Olly Rix (*Our Girl*, *The Spanish Princess*) stars in the new series

What lies beneath

Shipwrecks: When History Resurfaces / Sky History from Wednesday 31 March and available via Now TV

As fascinating as they are eerie, shipwrecks offer a watery window on the past. That's been especially true in recent years, thanks to huge advances in the technology used in marine archaeology. This six-part series, which began in March, offers a glimpse at the work of those who document sites where once proud craft now slowly decay.

The different programmes take in the clear blue waters of the Indian Ocean and the chilly waters of Canada's St Lawrence River. Closer to home, one of the programmes takes viewers to Scapa Flow off the Orkney Islands where, in June 1919, Admiral Ludwig von Reuter (1869–1943) decided to scuttle the German fleet lest it fall into British hands, to be used by the Royal Navy in a future conflict.

Pillboxes were just one form of defence along the GHQ Line during World War II, guarding against a possible invasion by Hitler (*right*) and the Nazis

NEAL STREET PRODUCTIONS X2, SEMPE X1, ALAMY X4

Tangled and troubled history

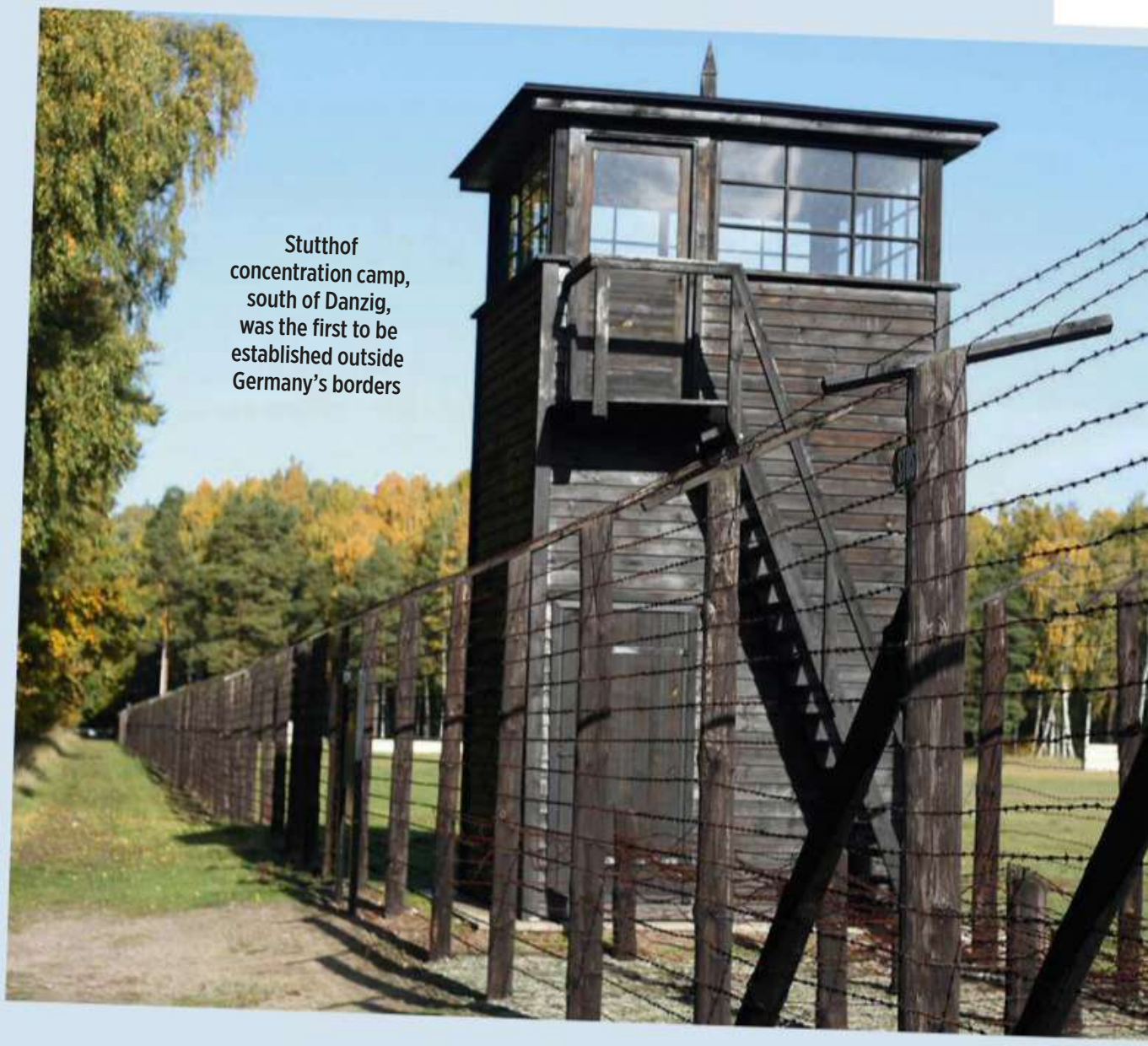
The Past Returns to Gdansk / BBC Radio 4, Monday 26 April

Between 1920 and 1939, the Free City of Danzig was a semi-autonomous city-state under the protection of the League of Nations. This curious in-between status, with the city and surrounding regions separated from both the postwar German Republic and the newly created Polish Republic yet not a fully sovereign state, was a result of the Treaty of Versailles, and a way to give Poland access to a substantial sea port.

Most of those who lived in the region were German. By 1936, the Nazis had gained control of the city's senate. For the city's Jewish population, including Oskar Dover, the grandfather of journalist Michael Segalov, this was a dangerous situation. In 1937, Oskar's family left the city and fled west.

In the 21st century, Segalov is considering whether to try to claim Polish or German citizenship, something his late grandfather initially opposed. But before he does this, Segalov wants to know more about his family's life in Danzig, now Gdansk in modern-day Poland. This one-off documentary follows Segalov as he researches a history that's inexorably tied up with the Holocaust.

In part, that's because Stutthof concentration camp, the first established outside Germany's borders, was located south of the city. But it's also because of events in the present. A so-called Holocaust Bill, passed in 2018, makes it illegal to say Poland was involved in Nazi war crimes. Is Poland facing up to the past? Segalov also meets British and American Jewish people who have moved to Germany or Poland and asks how they see their futures in these countries.



Stutthof concentration camp, south of Danzig, was the first to be established outside Germany's borders

Defence of the realm

The Buildings That Fought Hitler / Yesterday, April

The threat to Britain during the World War II wasn't just countered by mobilising the population and switching industrial production to making armaments. It also involved a huge infrastructure programme, with around 26,000 buildings constructed to help to fight off the threat of Nazism.

These ranged from the defences that are even now such a familiar sight on Britain's coast, to secret bases that housed the country's auxiliary army. Then there was the GHQ Line (General Headquarters Line), a static system of defences designed to hold up any German invasion, and primarily designed to protect London and Britain's industrial heartlands.

It is these kinds of buildings that engineer Rob Bell visits in a new eight-part series that promises to shed light on how Britain would have defended itself had Operation Sea Lion, the Nazi plan to land in southern England, and which depended on the Germans establishing air and naval superiority over the English Channel, gone ahead in September 1940. The series promises to mix up archive photography, expert interviews and first-hand testimony.

Brewing up

Tea with B, Google Arts & Culture / streaming now via YouTube

Here's a neat idea for a series that you can dunk in and out of, as historian and classicist Bettany Hughes (*left*) chats with leading names from the worlds of art and culture – Neil Gaiman, Margaret Atwood, Kate Mosse, Shappi Khorsandi and Ben Okri.

Each programme features Hughes and her interviewee considering a single question over a cuppa. The historical view of these questions is often to the fore as, for example, Hughes and Gaiman mull over why we need superheroes.

EVENTS & EXHIBITIONS

WHAT TO SEE AND WHERE TO VISIT IN THE WIDER WORLD OF HISTORY

EXHIBITIONS & TALKS

As museums will hopefully be opening up soon, here are some exciting exhibitions as well as online talks to get your teeth into

SCAN THE QR CODE ON YOUR SMART DEVICE

The Field of Cloth of Gold was a magnificent spectacle intended to bring France and England closer together

SCAN ME

Gold and Glory: Henry VIII and the French King

HAMPTON COURT PALACE, DUE TO OPEN 19 MAY

hrp.org.uk/hampton-court-palace/whats-on/gold-and-glory-henry-viii-and-the-french-king-exhibition

In 1520 near Calais, Henry VIII of England and Francis I of France met for a grand festival intended to foster good relations between the two kingdoms.

For 18 days, the unlikely duo – along with thousands of courtiers – enjoyed masquerades, tournaments, religious services, feasts, and even a wrestling contest. Both of the royal households constructed a mini city of elaborate tents and portable palaces – so lavish was the occasion that it became known as the Field of Cloth of Gold.

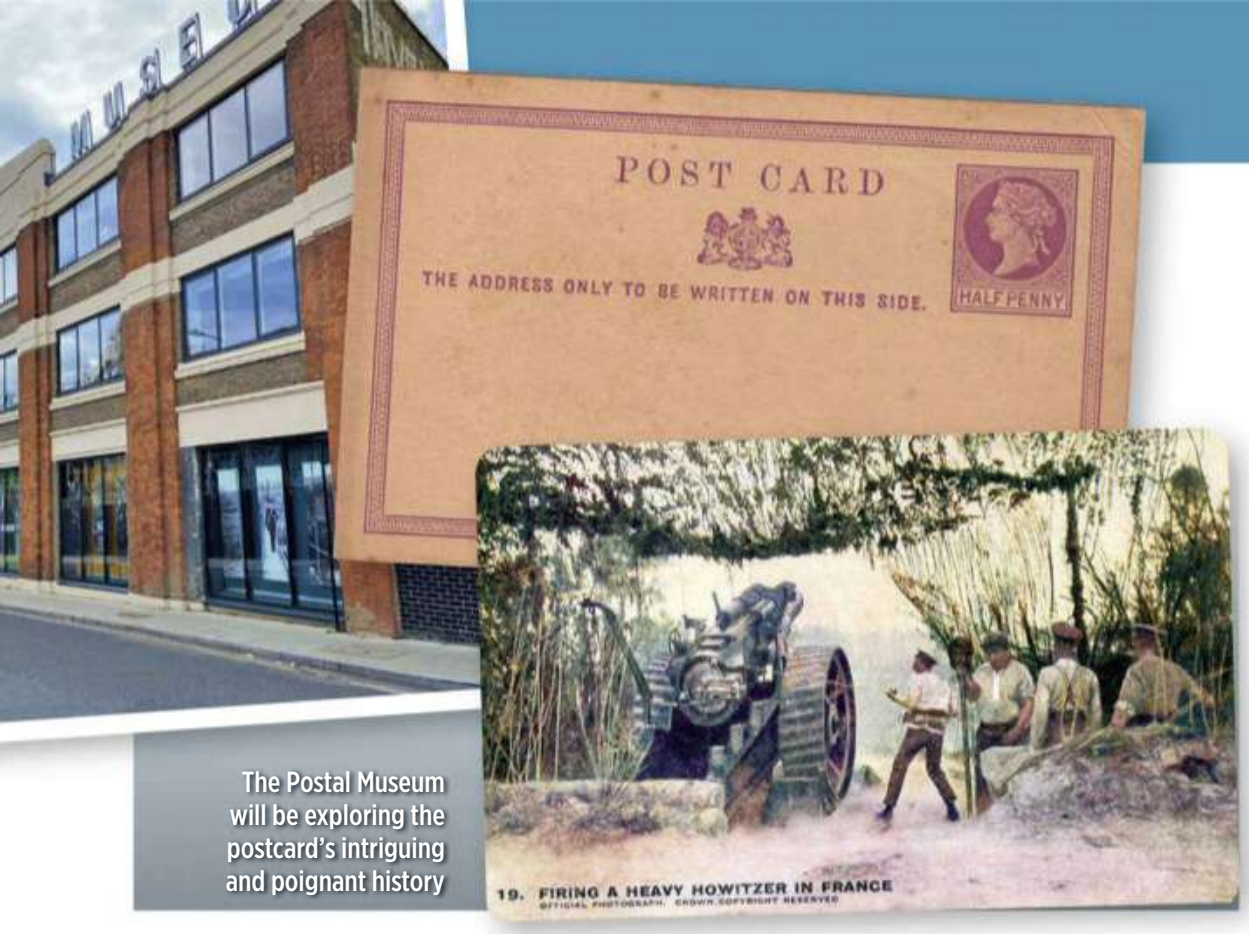
Originally planned for the 500th anniversary last year, Hampton Court Palace's upcoming exhibition will celebrate this spectacular royal meeting and explore the stories of those who worked behind the scenes to make it happen, as well as the famous faces at the forefront.

The display will include a never-before-seen tapestry showing a wrestling match at the Field of Cloth of Gold, as well as a black trumpeter – one of only a few visual representations from the 16th century featuring people of colour in the royal courts of Europe. Also on show will be a painting depicting the event (on loan from the Royal Collection), gold cloths chosen by Henry VIII and used during the festival's religious services, and metalwork from Tudor England and Valois France.

Entry to the exhibition is included with general admission to the palace. Tickets can be booked in advance online.

Hampton Court Palace is synonymous with the reign of King Henry VIII

GETTY IMAGES X5, ALAMY X3,



The Postal Museum will be exploring the postcard's intriguing and poignant history

SCAN ME

Wish You Were Here: 151 Years of the British Postcard

THE POSTAL MUSEUM, LONDON, DUE TO OPEN 20 MAY

postalmuseum.org/wish-you-were-here

The humble postcard celebrated its 150th anniversary in 2020 and has remained an iconic way of keeping in touch in Britain for all of that time. Postcards were a revelation when first introduced, and allowed messages to spread faster whether that message was to subtly brag about your holiday or to send love to someone you wished you were with. London's Postal Museum will be taking a look at the postcard's journey through history, with a special focus on its use during World War I and at the seaside. Entry to the exhibition is included with admission to the museum, but advance booking is required.

West African Gold

ONLINE EXHIBITION

colchester.cimuseums.org.uk/hiddenhistories

SCAN ME

The stories behind certain museum objects aren't always obvious, with the origins of some artefacts long forgotten, or at worst, deliberately ignored.

To remedy this, Colchester Museums has launched its Hidden Histories initiative – a programme of exhibitions and events that seeks to uncover the untold stories behind the items in its collections and make sure the people of Colchester are fully represented in its displays.

The programme's first exhibition is 'West African Gold', which has been curated in partnership with local residents with links to West Africa. Featuring items such as coins and rings, it looks at why so many treasures from West Africa ended up in medieval Europe, and shines a spotlight on the communities from where the gold originated.

A virtual version of the exhibition can be accessed online, but a physical display will also be available to visit at Colchester Castle once government guidance allows.

A physical version of the display will go on show at Colchester Castle

Hay Festival

ONLINE TALKS, 26 MAY–6 JUNE

hayfestival.com/wales/home

SCAN ME

Alice Roberts and Sathnam Sanghera will both be discussing their new books

The Hay Festival of Literature and Arts will be held online again this year, with all events available to watch free of charge. For 12 days, interactive broadcasts will be streamed from Hay on Wye across the world, with plenty of historical topics covered. Alice Roberts will be discussing her new book, *Ancestors*, while other speakers on the bill include Kehinde Andrews, Miranda Seymour and Sathnam Sanghera. And so younger viewers aren't feeling left out, the festival will also be hosting morning sessions for children and their families. Visit the above link to view the full programme.

Wampum: Stories from the Shell of Native America

THE BOX, PLYMOUTH, 18 MAY–11 JULY

theboxplymouth.com/whats-on/wampum

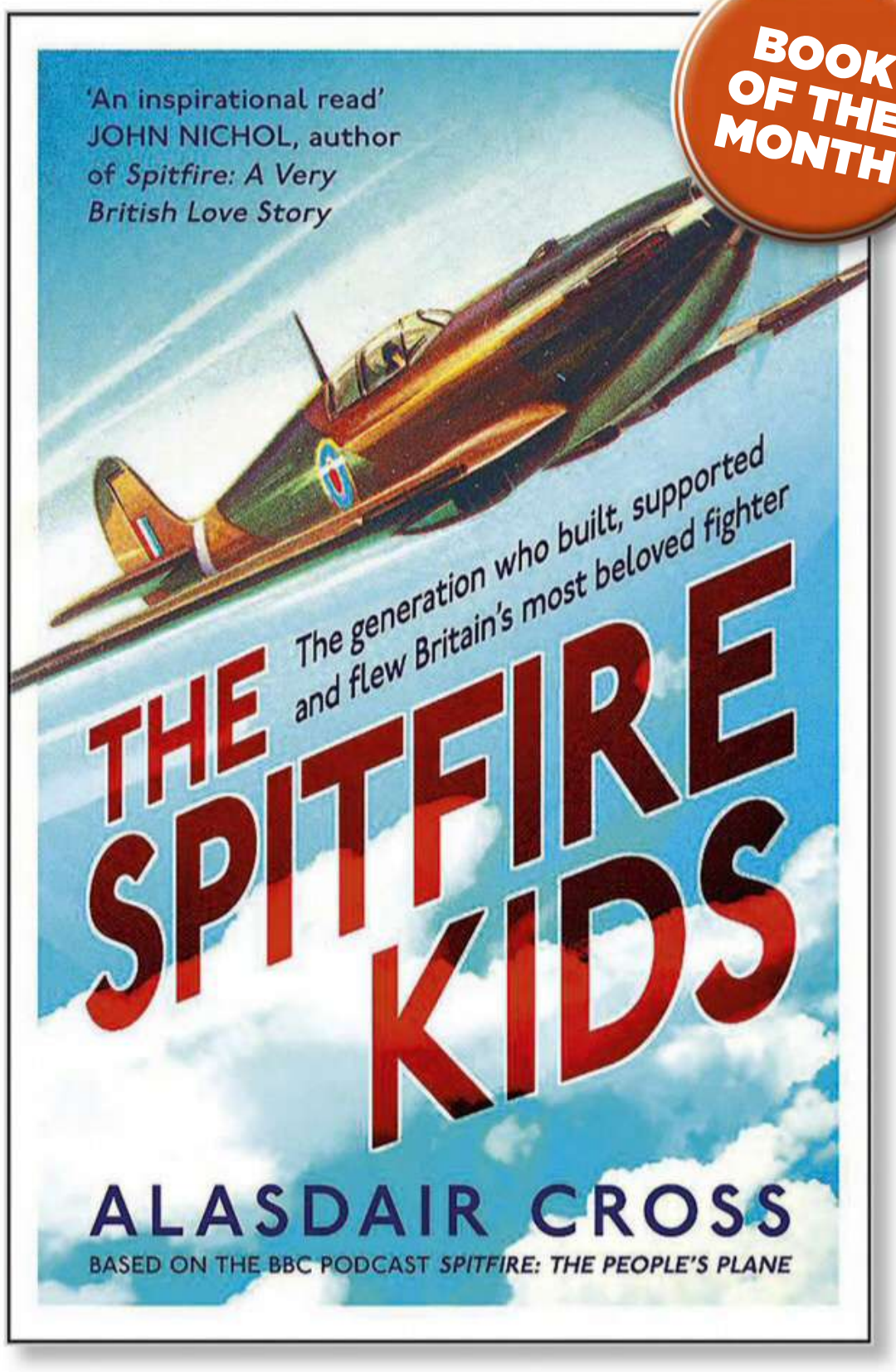
SCAN ME

As part of the Mayflower 400 anniversary, which began last year, Plymouth's new museum, The Box, is opening a major exhibition that will explore the stories of the Native Americans who met and helped those who arrived in America on the *Mayflower* in 1620. It will also explore Wampanoag life in America today, its cultural history, and the impact of the colonial past. A specially commissioned Wampum belt, made by 100 Wampanoag craftspeople, will be unveiled along with other belts on loan from the British Museum and Saffron Walden Museum.

Artist Danielle Hill will unveil the new Wampum belt

BOOKS & PODCASTS

THIS MONTH'S BEST HISTORICAL READS AND LISTENS


'An inspirational read'
JOHN NICHOL, author of Spitfire: A Very British Love Story
BOOK OF THE MONTH
The generation who built, supported and flew Britain's most beloved fighter
THE SPITFIRE KIDS
ALASDAIR CROSS
BASED ON THE BBC PODCAST SPITFIRE: THE PEOPLE'S PLANE

The Spitfire Kids: The Generation Who Built, Supported and Flew Britain's Most Beloved Fighter

By Alasdair Cross
Headline, £20, hardback, 368 pages

The Supermarine Spitfire has become one of the most recognisable symbols of World War II the fighter plane that helped halt Nazi invasion at the Battle of Britain and brought victory just that bit closer. But who designed, built and flew these iconic aircraft? This lively book, based on last summer's hugely popular BBC World Service podcast *Spitfire: The People's Plane*, profiles the often surprisingly young men and women who showed great bravery and ingenuity in the face of impossible odds.

LISTEN

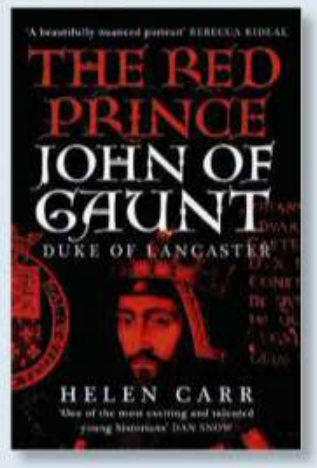
BBC WORLD SERVICE

The 10-part BBC World Service podcast *Spitfire: The People's Plane* is available to download now: *bbc.co.uk/programmes/w13xtv79*

The Red Prince: The Life of John of Gaunt, the Duke of Lancaster

By Helen Carr
Oneworld, £20, hardback, 304 pages

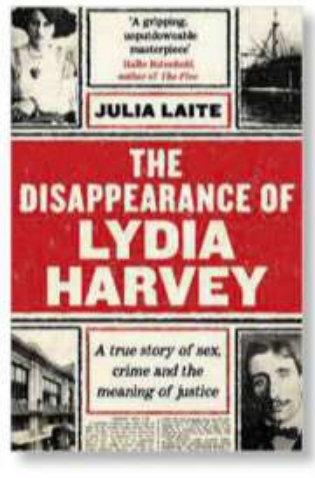
Son of Edward III, military leader, political heavyweight, founder of the House of Lancaster: 14th century prince John of Gaunt had a packed CV. This biography explores the motivations of a complex figure who, for years, skilfully moved through a world of chivalry, legislative machinations and enormous wealth. But what motivated him? What led to his unpopularity later in life? And why did his influence extend for several centuries after his death? This is a compelling profile of a pivotal figure in English history.



The Disappearance of Lydia Harvey: A True Story of Sex, Crime and the Meaning of Justice

By Julia Laite
Profile Books, £16.99, hardback, 432 pages

January 1910: as far as anyone can tell, Lydia Harvey seems to have disappeared. The young, working class girl from New Zealand wasn't anyone deemed 'important' indeed, you'd be forgiven for never having heard her name. Yet what happened between her stepping on board a steamship bound for Buenos Aires and re emerging in London six months later illuminates a dark world of international trafficking, sexual exploitation and moral judgment. Movingly told here by Julia Laite, Lydia's story deserves to be much more widely known.



The Secret Life of the Modern House: The Evolution of the Way We Live Now

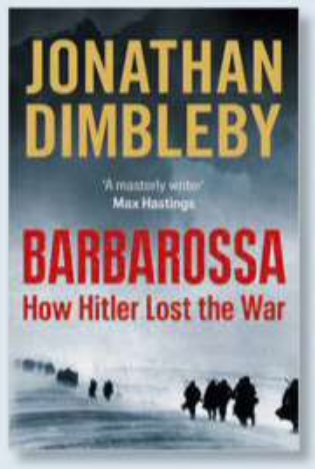
By Dominic Bradbury
Ilex Press, £26, hardback, 352 pages

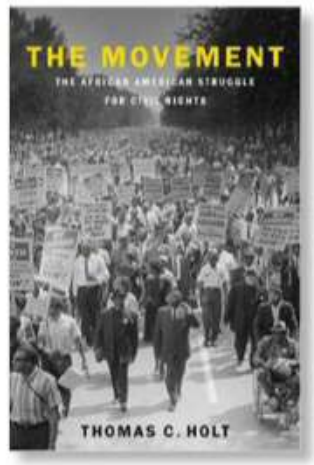
One of the consequences of the coronavirus pandemic has been, for some people, the necessity to spend most of their time within the confines of their own homes. It's a great moment, therefore, to explore how houses have evolved over the past century – and what that tells us about wider trends. From Art Deco to modernism, it's a revealing look at the innovations that have shaped our interior lives.

Barbarossa: How Hitler Lost the War

By Jonathan Dimbleby
Viking, £25, hardback, 640 pages

Writer and broadcaster Jonathan Dimbleby's series of accessible, detailed looks at key moments in World War II continues with this vivid, often horrifying, account of the Nazi invasion of Soviet Union in 1941. The operation aimed to conquer the USSR, destroy communism, and eradicate the Slavic people, with an enormous human toll. It also, ultimately, failed. Tracing Barbarossa's roots back decades earlier, and drawing on new sources, Dimbleby compellingly charts an episode that irrevocably turned the tide of the conflict.





The Movement: The African American Struggle for Civil Rights

By Thomas C Holt
Oxford University Press, £14.99, hardback, 160 pages

Thomas C Holt's concise but comprehensive history of the US civil rights movement pulls off an ambitious balancing act, placing the African-American fight for equality within its wider political and social context – all without losing sight of the campaigners on the frontline. From the roots of the segregation and discrimination that marked the first half of the 20th century to the community organisations that powered the long struggle for change, this is a hugely humanistic overview.

PODCAST WHAT TO LISTEN TO...

Each month we bring you three of our favourite podcasts from the BBC and HistoryExtra

The Fight of the Century: Ali v Frazier

bit.ly/FightPod94

On 8 March 1971, boxers Muhammad Ali and Joe Frazier met in New York City for a bout dubbed "the fight of the century". Yet its ramifications were felt far beyond the world of sport, in the secretive corridors of the FBI. This podcast series, available via BBC Sounds, mixes history and drama to tell a fascinating tale of conflict in and out of the boxing ring.

Year '21

bit.ly/Year21Pod94

This BBC News podcast, presented by Tara Mills and Declan Harvey, winds the clock back a century to explore the forces and figures that played a key role in the creation of Northern Ireland in 1921. Interweaving historical analysis with personal testimonies, and featuring profiles of noted politicians, revolutionaries and radicals, it's also a story that has much to tell us about the United Kingdom of the 21st century.

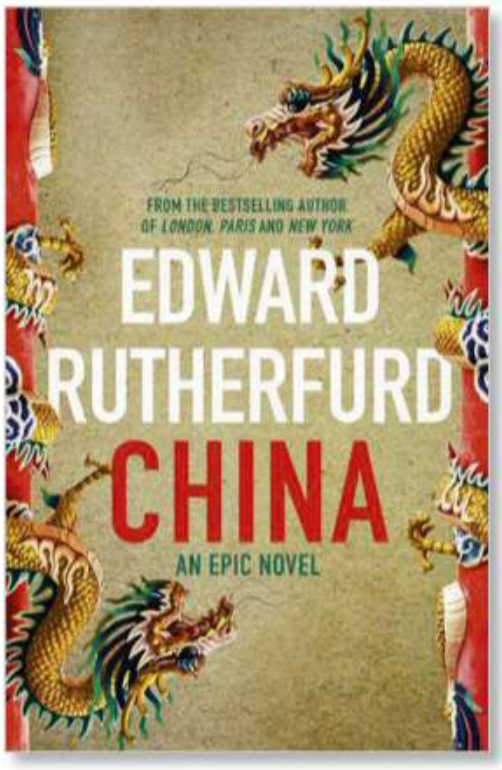
Unravelling the Bayeux Tapestry

bit.ly/TapestryPod94

Almost a thousand years after its creation, the Bayeux Tapestry continues to fascinate – both as a historical document and for the scenes it depicts. Our new five-part podcast series draws on the latest research to tackle some of the biggest questions surrounding the tapestry, from how it was embroidered to the chapters of the story that are missing.

GETTY X2

HISTORICAL FICTION...



China

By Edward Rutherfurd
13 May 2021, Hodder & Stoughton, £20

Nineteenth century China is a proud and ancient empire, ruled by the Manchu and forbidden to foreigners. But the West's unquenchable appetite for Chinese tea and its lack of silver to buy it sees merchant adventurers resort to smuggling opium in exchange, heralding the start of the Opium Wars. It's a story told through the eyes of people in all parts of society from the Qing emperor trying to stop opium addiction corrupting his people, to well intentioned missionaries and rapacious merchants, and a young village wife struggling to cope with the strict traditions of Chinese society.

Excerpt

In this extract, the character Lacquer Nail sees the eunuchs of the Forbidden Palace for the first time, setting in motion a series of events that will bring him closer to the seat of power than he could ever have imagined...

It was a small procession, like the one I'd seen the time I came to visit Grandfather's Elder Brother when I was a boy. A magnificent company of palace eunuchs solemnly led the way, flanked by drummers and men beating gongs. And the moment I saw them I felt a thrill of pleasure. The silks the eunuchs wore were so richly embroidered, so splendid, just to see them was like a glimpse of Heaven. I could almost forget my own troubles for a moment. They were followed by a closely guarded sedan chair, no doubt containing some high palace official. They passed the teahouse and came to a big mansion where the sedan chair entered. Some of the eunuchs disappeared into the courtyard of the mansion or were brought chairs and sat by the gateway. Three decided to go for a walk. And to my surprise, one came into the teahouse.

The manager of the teahouse almost fell over himself as he rushed forward to make a low bow before the eunuch. I must say, in his splendid silk robes and conical hat, he was a stately figure. But he smiled very pleasantly, and when asked where he would care to sit, nodded easily at the table next to mine, which happened to be empty.

DAVID LIVSHIN

Q&A
Edward Rutherfurd

Edward Rutherfurd studied at the University of Cambridge and Stanford. He worked in publishing and political research before beginning his first novel *Sarum*, which became a bestseller following its publication in 1987. He has since gone on to write seven further acclaimed epics

Why did you choose 19th-century China as the setting for your latest book?
When Queen Victoria came to the British throne in 1837, China had been almost closed to the West for two centuries. The Chinese emperor didn't even know where Britain was. When British merchants – for complex reasons – used gunboats to force opium on them, the Chinese discovered that their military might was generations out of date. At the same time, China was torn apart by a terrible civil war that lasted a dozen years. This is the century that saw China ruined, humiliated by the West, and stripped of its possessions by Russia and Japan. For the novelist, it's a tremendous human drama; for the Chinese, a memory that shapes their outlook to this day.

How do you plan these epic novels when they span such long periods of time?
With an architectural structure and repeating leitmotifs. In *China*, we have the Forbidden City, the mighty Yellow River, a peasant farmhouse, a symbolic lacquer box, hidden silver coins, opium pipes and Chinese swords. And strong characters who represent their cultures, but who can also surprise us – especially the women. The wife of the British missionary who's lost his faith, for instance, or the Chinese peasant who loses her adored husband, reluctantly binds her rebellious daughter's feet to secure the girl a better life, and who commits a terrible crime to save her from destruction. Above all, there is the tantalising Dragon Empress, who rules China for almost 50 years, and whom we come to know through the eyes of a most unusual eunuch who is in love with her.

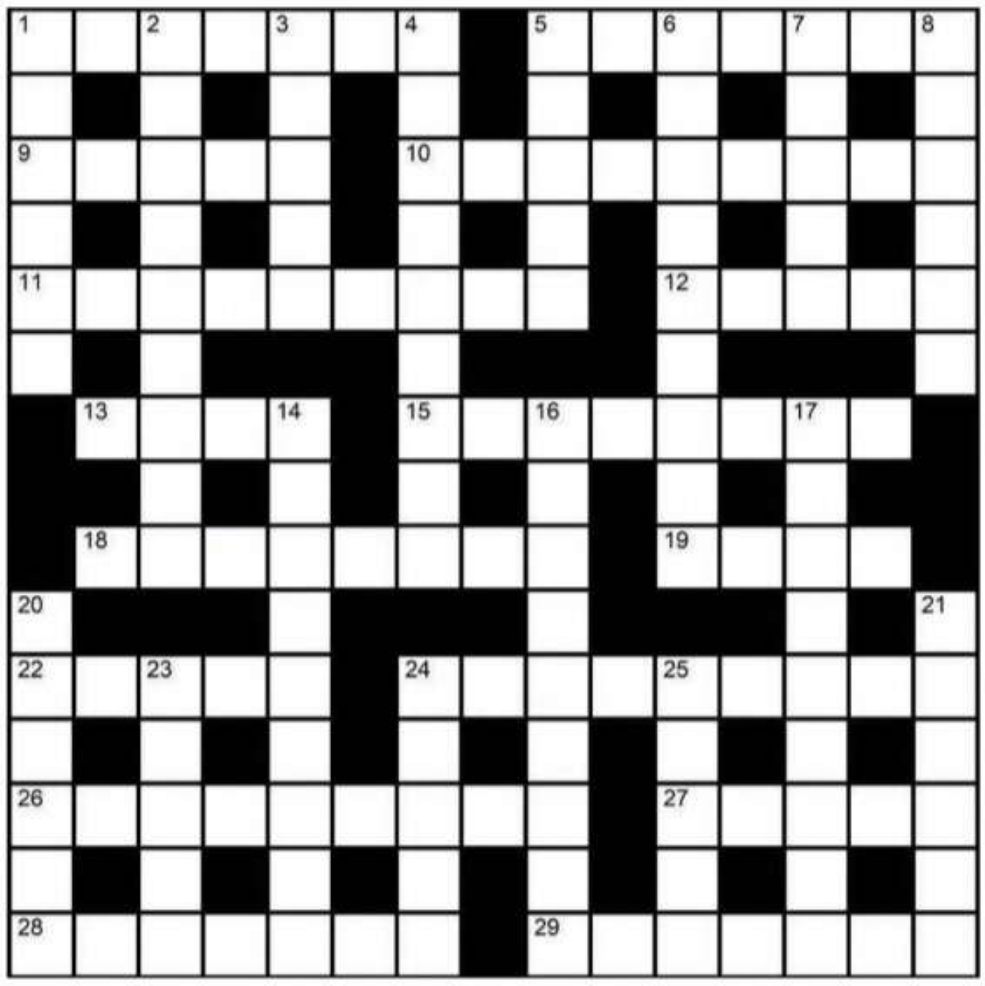
What is the appeal of writing novels that chart the history of one place over many years?
I spent my early childhood by the 800-year-old Salisbury Cathedral, and surrounded by houses from every century since. The effigies of medieval knights in the local churches were like friendly companions. I'd play at battles with my friends – Britons versus Romans on the steep banks of Old Sarum, which is more than 2,000 years old. In those days, you could still wander into Stonehenge and touch the stones. We knew all about human sacrifice, of course! So, I always imagined the present as a continuing past. And I like a big, epic canvas. That probably comes from films I watched as a child, like *War and Peace*, *Ben Hur* and *The Ten Commandments*.

CROSSWORD

TEST YOURSELF WITH OUR HISTORICAL PUZZLE EVERY ISSUE

C										N			.		4

Test your history knowledge to solve our prize puzzle – and you could win a fantastic new book



Set by Richard Smyth

ACROSS

1 Musketeer, in novels by Alexandre Dumas (7)
5 Tin-glazed pottery (7)
9 Ancient city in east-central France (5)
10 Legendary Welsh rugby union player (b1945) (5,4)
11 1885 Gilbert and Sullivan comic opera (3,6)
12 Byname of Eva Perón (1919–52) (5)
13 Volcano that destroyed the village of Mascali in 1928 (4)
15 See 22 across
18 Thomas ___ (d1540), chief minister to Henry VIII (8)
19 ___ Canal, US waterway completed in 1825 (4)
22/15 1932 novel by William Faulkner (5,2,6)
24 Ethiopia, formerly (9)
26 Suffolk archaeological site (6,3)
27 Vivien ___ (1913–67), stage and film actress (5)
28 1985 book by Nicholas Pileggi, subtitled *Life in a Mafia Family* (7)
29 US city in the Pacific Northwest, founded in 1851 (7)

DOWN

1 Rupert ___, PG Wodehouse character (6)
2 Historic city in Kent (9)
3 Asian capital formerly known as Thăng Long (5)
4 Submersible such as the USS *Holland* or *K-19* (9)
5 North Dakota city once known as 'The Gateway to the West' (5)
6 Elite US university group, formalised in 1954 (3,6)
7 Biblically, Ruth's mother-in-law (5)
8 Group of nine deities in Egyptian mythology (6)
14 Neil ___ (1930–2012), US astronaut (9)
16 1946 play by Arthur Miller (3,2,4)
17 Marie Curie or Jocelyn Bell Burnell, for example (9)
20 Time-worn adage (3,3)
21 Water nymph in Greek myth (6)
23 German peoples associated with the fall of the Western Roman Empire (5)
24 ___-de-la-Zouch, Leicestershire town besieged in 1646 (5)
25 2014 film about the civil rights movement in the US (5)

CHANCE TO WIN

BOOK WORTH £18.99 FOR THREE WINNERS

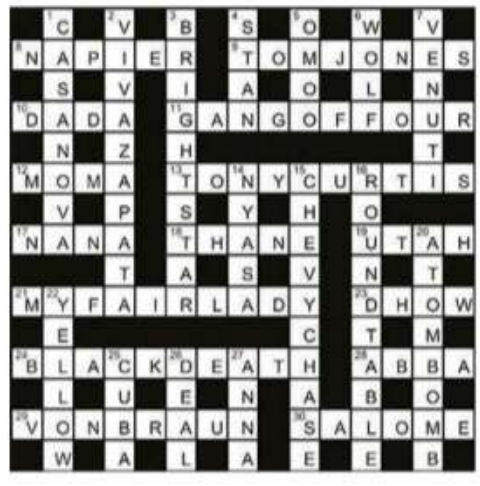
Entrepreneurs Who Changed History
Published by DK

HOW TO ENTER

Post entries to **BBC History Revealed, May 2021 Crossword, PO Box 501, Leicester, LE94 0AA** or email them to **may2021@historyrevealedcomps.co.uk** by noon on **1 June 2021**.

By entering, participants agree to be bound by the terms and conditions shown in the box below. Immediate Media Co Ltd, publishers of *BBC History Revealed*, would love to keep you informed by post or telephone of special offers and promotions from the Immediate Media Co Group. Please write 'Do Not Contact IMC' if you prefer not to receive such information by post or phone. If you would like to receive this information by email, please write your email address on the entry. You may unsubscribe from receiving these messages at any time. For more about the Immediate Privacy Policy, see the box below.
Branded BBC titles are licensed from or published jointly with BBC Studios (the commercial arm of the BBC). Please tick here ☐ if you'd like to receive regular newsletters, special offers and promotions from BBC Studios by email. Your information will be handled in accordance with the BBC Studios privacy policy: *bbcstudios.com/privacy*

SOLUTION Nº 92



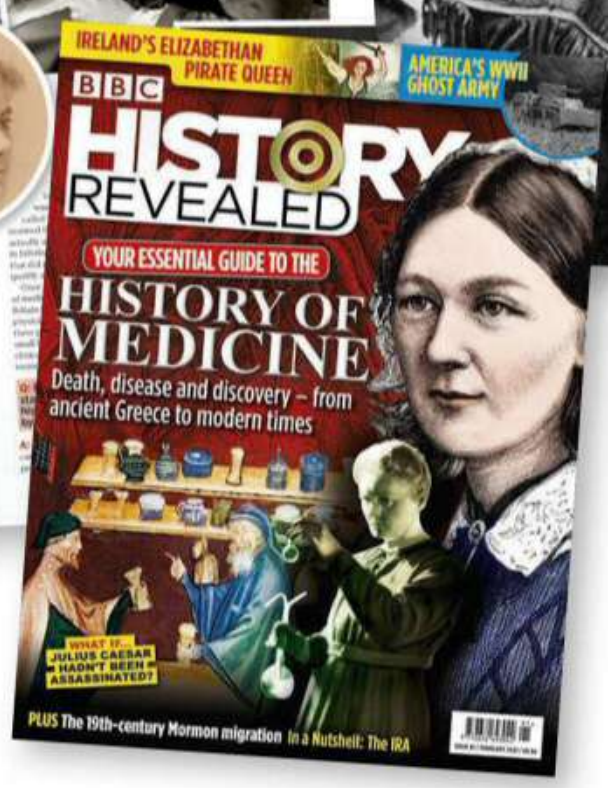
CROSSWORD COMPETITION TERMS & CONDITIONS

The competition is open to all UK residents (inc. Channel Islands), aged 18 or over, except Immediate Media Company London Limited employees or contractors, and anyone connected with the competition or their direct family members. By entering, participants agree to be bound by these terms and conditions and that their name and county may be released if they win. Only one entry per person.

The closing date and time is as shown under **How to Enter**, above. Entries received after that will not be considered. Entries cannot be returned. Entrants must supply full name, address and daytime phone number. Immediate Media Company (publishers of ***BBC History Revealed***) will only ever use personal details for the purposes of administering this competition, and will not publish them or provide them to anyone without permission. Read more about the Immediate Privacy Policy at *www.immediatemedia.co.uk/privacy-policy*. The winning entrants will be the first correct entries drawn at random after the closing time. The prize and number of winners will be as shown on the Crossword page. There is no cash alternative and the prize will not be transferable. Immediate Media Company London Limited's decision is final and no correspondence relating to the competition will be entered into. The winners will be notified by post within 28 days of the close of the competition. The name and county of residence of the winners will be published in the magazine within two months of the closing date. If the winner is unable to be contacted within one month of the closing date, Immediate Media Company London Limited reserves the right to offer the prize to a runner-up.
Immediate Media Company London Limited reserves the right to amend these terms and conditions or to cancel, alter or amend the promotion at any stage, if deemed necessary in its opinion, or if circumstances arise outside of its control. The promotion is subject to the laws of England. Promoter: Immediate Media Company London Limited

LETTERS

HISTORY OF MEDICINE Q&A
Q: How male and female bodies been considered medically different throughout history?
Q: What are some significant contributions made by women to the practice of medicine?
"With the advent of universities, women had to practise medicine in the shadows"


IRELAND'S ELIZABETHAN PIRATE QUEEN
AMERICA'S WWII GHOST ARMY
BBC
HISTORY REVEALED
YOUR ESSENTIAL GUIDE TO THE
HISTORY OF MEDICINE
Death, disease and discovery – from ancient Greece to modern times
WHAT IF... JULIUS CAESAR HADN'T BEEN ASSASSINATED?
PLUS The 19th-century Mormon migration
In a Nutshell: The IRA

ABOVE: **Seeing a photograph of a Klondike saloon bar in our March issue was welcomed by reader Matthew Wilson, who enjoys researching the Old West**

LEFT: **Barry Hooper felt that our February issue, which focused on the history of medicine, should have highlighted the efforts of military physician Dr JM Barry**

INSPIRATIONAL FIGURE

Your *Essential Guide to the History of Medicine* (February 2021) was certainly interesting. Had there been space, I'm sure that you could have added many more names. But one of the greats I would have liked to have seen included was military physician Dr JM Barry (c1789–1865).

While Florence Nightingale is credited with introducing ventilation and cleanliness in army hospitals, Barry was responsible for even more revolutionary ideas, creating separate wards for diseased and wounded soldiers, along with wards for wives and local women.

Barry not only helped to improve the diets of soldiers, lepers and prisoners, but also managed to develop cures for two of the biggest medical banes of the British army: syphilis and gonorrhoea.

Additionally, Barry was an exceptional surgeon, performing what's thought to be the first successful caesarean section outside England (the physician's bedside manner made them a well-liked midwife, too).

But the most unusual feature of Barry was that she was actually a woman, managing to conceal her biological sex throughout her adult life. As such, this makes her the first woman to qualify as a doctor in Britain.

Barry Hooper, by email

SNIFFING DISTANCE

Imagine my pleasure upon opening my new issue of *BBC History Revealed* to see the picture of the professor from the Netherlands sniffing a book (*Things We Learned This Month*, January 2021). This is the first thing I do upon the arrival of my magazines, and funny as it may seem, I feel like I can smell England and the whole British Isles. My ultimate dream is to actually be there, but as this is the closest I can be, I am living through your magazines! So, from a dreamer across the 'pond', thank you for keeping our dreams real.

Patricia Hinkel, by email

RESPECT AND RECOGNITION

The feature about John Cabot (*This Month in History*, March 2021) was both informative and thought-provoking, and got me thinking.

Maritime explorers were a lot like artists, seeking aristocratic patronage to achieve their goals, no matter what nationalities their patrons were. Italian Cabot emigrated to pre-Reformation England to pursue his ambitious plan to venture into the New World. I think this was a rather fashionable trend for his contemporary peers, such as Portuguese Fernando Magellan and Italian Christopher Columbus, who both received royal patronage from Spain.

Despite paving the way for American and European trade prosperity across the Atlantic Ocean, Cabot does not receive due respect and recognition in the same way as his rivals. I think the reason for this is because of Cabot's Italian and Catholic heritage, which might have been regarded less favourably in post-Reformation England.

Cabot was a merchant-turned-sailor, which might have been measured against born-and-bred humble sailor Christopher Columbus' seafaring odyssey and his discovery of America. What's more, Cabot's expedition and English patronage would have been regarded as a symbolic expedition of imperialism into a land of freedom by post-colonial America.

Cabot's pioneering of the Atlantic highways might seem less epoch-making than Magellan finding routes to the Far East and Columbus' discovery of the West Indies and America in geopolitical terms. Nevertheless, I feel that Cabot's zealous endeavours and spirit of enterprise in sailing to unknown lands beyond the seas deserves admiration and respect in posterity, without prejudice.

Stephanie Suh, California, US

THE NOT-SO WILD WEST?

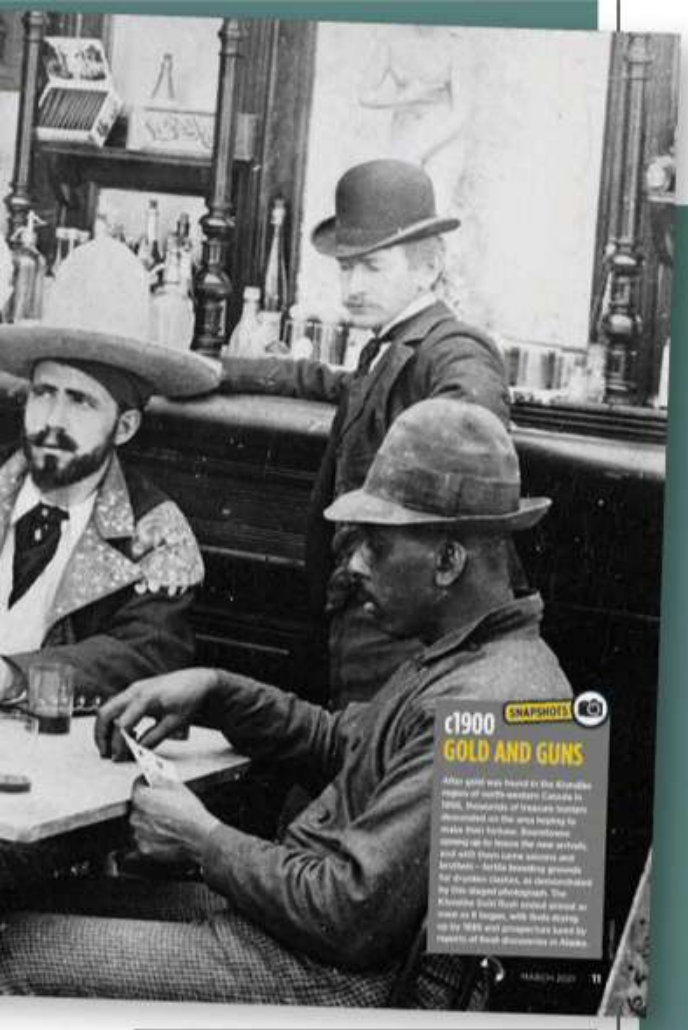
Thank you for printing the photograph of the Canadian saloon bar in your previous issue (*Snapshots*, March 2021) – the Old West is my favourite period in history to research. However, it wasn't nearly as 'wild' as history makes out, despite a few desperados on the wrong side of the law trying to make a bad living in difficult times when life was cheap, and everyone wore a gun on the hip.

Fights breaking out over nothing usually ended in a death, but being a respected gentleman was expected, and legal employment was always sought after. Of course, when the latter was not forthcoming, desperation gave the said go-getters a fire in their belly. No one was getting in the way of people feeding their families, despite quick justice and posses who were willing to let bullets fly at a moment's notice.

Sadly, history has romanticised many of these bullies and bums as heroes, but when civilisation failed them on the hard road, they were simply trying to make a living when living was one of the hardest things to do.

Matthew Wilson, Wolverhampton

GETTY IMAGES



CORRECTIONS

In *Q&A* on page 75 of our February 2021 issue, we stated that the Book of Maccabees can be found in the Bible. This is not strictly true. There are actually four Books of the Maccabees, but none of these appear in modern Protestant or Anglican Bibles.

CROSSWORD WINNERS

The three lucky winners of the crossword from issue 91 are:

H Harrison, Bristol
A Lewis, North London
M Tucker, Wiltshire

Congratulations! You've each won a DVD copy of *Arthur & Merlin: Knights of Camelot*.

Please note, due to Covid-19, we will be unable to post your prize until we are working in the office once more. Please bear with us!

CONTACT US

facebook.com/HistoryExtra
twitter.com/HistoryExtra
@HistoryExtra

EMAIL US: haveyoursay@historyrevealed.com
OR POST: Have Your Say, BBC History Revealed, Immediate Media, Eagle House, Colston Avenue, Bristol, BS1 4ST

SUBSCRIPTION ENQUIRIES:

PHONE: 03330 162 116 Email via *www.buysubscriptions.com/contactus*
Post: BBC History Revealed, PO Box 3320, 3 Queensbridge, Northampton, NN4 7BF
EDITORIAL ENQUIRIES: 0117 927 9009
OVERSEAS: In the US/Canada you can contact us at: Immediate Media, 2900 Veterans Hwy, Bristol PA, 19007, USA
immediatemedia@buysubscriptions.com
Toll-free 855 8278 639

NEXT ISSUE

··· ON SALE 13 MAY···

THE SUFFRAGETTES

Discover how British, and international, women fought for their right to vote – from the tactics they used, to the sacrifices they made

PLUS... ANNE BOLEYN BEFORE HENRY VIII THE TINY WORLD OF INSECT-MAN FRANK PERCY SMITH **ARCTIC EXPLORER JAMES ROSS COOK** IN A NUTSHELL: PORTUGAL'S CARNATION REVOLUTION **WHAT IF ANTONY AND CLEOPATRA HAD WON THE BATTLE OF ACTIUM?** AND MUCH MORE...

HISTORY REVEALED

ISSUE 94 – MAY 2021
BBC History Revealed is published by Immediate Media Company London Limited under licence from BBC Studios who help fund new BBC programmes

EDITORIAL
Editor Charlotte Hodgman
charlotte.hodgman@immediate.co.uk
Deputy Editor/Digital Section Editor Kev Lochun
Production Editor Jon Bauckham
Staff Writer Emma Slattery Williams
Digital Editor Emma Mason
Acting Digital Editor Elinor Evans
elinor.evans@immediate.co.uk
Digital Section Editor Rachel Dinning

ART
Art Editor Sheu-Kuei Ho
Picture Editor Rosie McPherson

CONTRIBUTORS & EXPERTS
Rob Blackmore, Zoe Bramley, Carol Chillington Rutter, Paul Edmondson, Matt Elton, Peter Heather, Hetta Howes, Lisa Moses, Gordon O'Sullivan, Edward Rutherfurd, Alison Shell, Richard Smyth, Nige Tassell, Stanley Wells, Lisa Westcott Wilkins, Jonny Wilkes, Jonathan Wright

PRESS & PR
Communications Manager
Emma Cooney 0117 300 8507
emma.cooney@immediate.co.uk

CIRCULATION
Circulation Manager John Lawton

ADVERTISING & MARKETING
Advertisement Manager
Sam Jones 0117 314 8847
sam.jones@immediate.co.uk
Subscriptions Director
Jacky Perales-Morris
Subscriptions Marketing Manager
Natalie Lawrence/Kevin Slaughter

PRODUCTION
Production Director Sarah Powell
Production Co-ordinator
Emily Mounter
Ad Co-ordinator Bryony Grace
Ad Designer Julia Young
Reprographics
Tony Hunt, Chris Sutch

PUBLISHING
Content Director David Musgrove
Commercial Director Jemima Dixon
Managing Director Andy Healy
Group Managing Director
Chris Kershaw
CEO Sean Cornwell
CFO & COO Dan Constanda
Executive Chairman Tom Bureau

BBC STUDIOS, UK PUBLISHING
Chair, Editorial Review Boards
Nicholas Brett
Managing Director of Consumer Products and Licensing Stephen Davies
Director, Magazines Mandy Thwaites
Compliance Manager
Cameron McEwan
UK Publishing Coordinator
Eva Abramik uk.publishing@bbc.com

Basic annual subscription rates
UK £64.87 **Eire/Europe** £67.99
ROW £69.00

IMMEDIATE MEDIA Co

© **Immediate Media Company London Limited.**
All rights reserved. No part of *BBC History Revealed* may be reproduced in any form or by any means either wholly or in part, without prior written permission of the publisher. Not to be resold, lent, hired out or otherwise disposed of by way of trade at more than the recommended retail price or in mutilated condition. Printed in the UK by William Gibbons Ltd. The publisher, editor and authors accept no responsibility in respect of any products, goods or services which may be advertised or referred to in this issue or for any errors, omissions, misstatements or mistakes in any such advertisements or references.

recycle
ipso Regulated

PHOTO FINISH

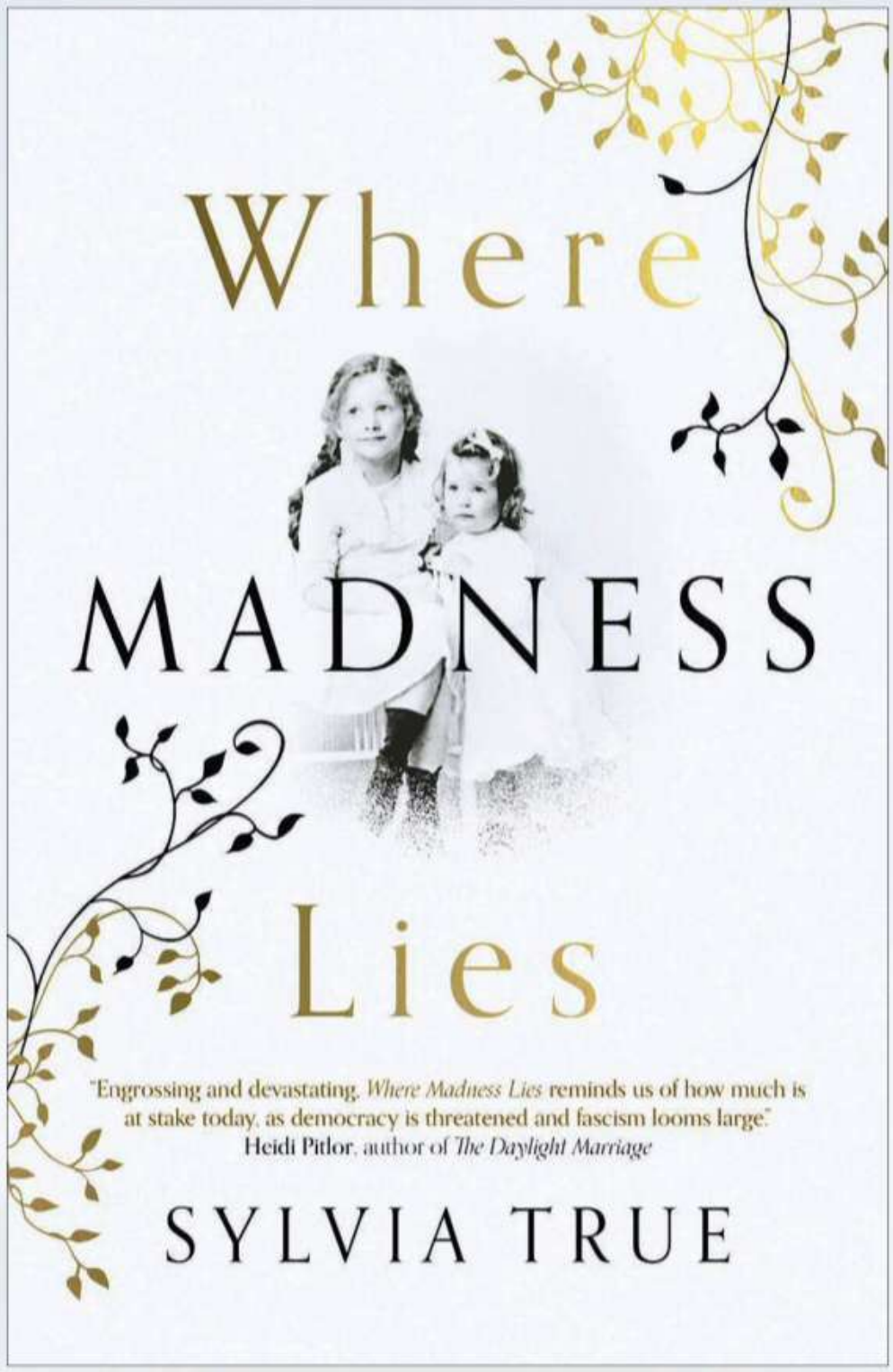
ARRESTING IMAGES FROM THE ANNALS OF THE PAST

SOLDADERAS PRACTICE THEIR SHOOTING SKILLS 1911

The Mexican Revolution (1910–20) saw countless women, as well as men, rise up and fight for their civil liberties. Commonly known as *soldaderas*, female revolutionaries played important roles as nurses and camp followers, and occasionally engaged in armed combat themselves – as this photograph of a training exercise shows.

The bitter conflict originally began as a revolt against the Mexican dictator, Porfirio Díaz, following the imprisonment of his popular opponent, Francisco Madero, shortly before the rigged 1910 presidential election. Madero ousted Díaz from power the following year, but continued fighting between numerous political factions – heightened by Madero's assassination in 1913 – led to a decade of instability.

GETTY IMAGES


Where
MADNESS
Lies
"Engrossing and devastating, *Where Madness Lies* reminds us of how much is at stake today, as democracy is threatened and fascism looms large."
Heidi Pitlor, author of *The Daylight Marriage*
SYLVIA TRUE

This is a story about hope and redemption, about what we pass on, both genetically and culturally. It is about the high price of repression, and how one woman, who lost nearly everything, must be willing to reveal the failures of the past in order to save future generations.

With chilling echoes of our time, *Where Madness Lies* is based on a true story of the author's own family.

Reviews

A dramatically captivating and historically edifying novel... Overall, this is a wrenching story that's both historically scrupulous and artistically nimble – an impressive and rare combination. *Kirkus Reviews*

An extraordinary and compelling approach to how mental illness, authoritarian institutional governance, and the human spirit intersect on a personal and a generational level. *Midwest Book Review*

Where Madness Lies is a powerful, heartbreaking novel. *Foreword Reviews*

Sylvia True's novel is a voyage into the madness of madness, tracing the Nazis' seduction of Germany into the moral catastrophe of racial hygiene. Alex Rosenberg *The Girl from Krakow*

Available from wherever books are sold

www.amazon.co.uk/Where-Madness-Lies-Sylvia-True/dp/178904460X